

FOR ANYTHING IN SHEET MUSIC, MUSIC BOOKS, OR MUSICAL MERCHANDISE, SEND  
TO THE PUBLISHER OF "THE ETUDE."



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NO. 12.

## THE ETUDE.

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### Musical Items.

#### HOME.

MADAME NORRIS has won unstinted praise for her work in the rôle of Elsa in "Lohengrin."

The German Emperor's "Song to Aegis" has been given in New York and has been well received.

MADAME BLOOMFIELD ZEIDLER is making an unprecedented success in Europe with her piano recitals.

It is reported that Stavenhagen, the pianist, will not come to America this season, as was at first announced.

EDWARD OUDIN, a very talented and successful American baritone singer died in London in November. He was stricken with paralysis while singing.

It is said that the reason why Rafael Josephy, the pianist, resists the pressure brought to bear upon him to play in public is his unquenchable and torturing nervousness.

Two great organ which stood in Festival Hall at the World's Fair has been given to the University of Michigan by graduates and friends. The organ ranks fourth in size in the United States.

Nowhere are multiplying the latest acquisition being Maud Powell's Quartet with Maud Powell and Joseph Damrosch, violin, Franz Kallmann, viola, and Paul Mennell, cello.

Everywhere will be surprised to know that three unusually gifted people who have lived in West more than seven years and have passed the limit number of hours, who have never married it, and seem to have no interest in it.

Two young girls of Philadelphia, after a long separation, have returned home and have made a remarkable number of eminent pianists. Their playing is said to reveal in an unusual degree the enthusiasm and art of sympathetic playing on one piano.

A PHENOMENAL soprano, Miss Ellen Beach Yaw, is now before the public. Her voice reaches in the seventh space above the staff and is reported to be very like the harmonics of the violin in its higher notes. She has made a sensation where she has sung.

HENRY SCHABECK, the well-known violinist, teacher and author of a violin school, has returned to the United States and is now Professor of violin at the New York College of Music. He is noted as a fine soloist and his violin school is an authority.

THE advance making in the more thorough and complete study of music in all its forms is shown by the announcement that Anton Hegner, the cellist, has opened a studio for the study of ensemble music in New York. That there are students enough ready to support such an undertaking is a healthy musical sign.

MR. RIDLEY PRENTICE has started a school for piano forte playing at 10 Bentick street, Cavendish Square. The instruction given at the school will be on the system of training devised by Dr. William Mason, the well-known New York professor of the piano. Dr. Mason's method appears in its final form in the manual, "Touch and Technic."

COUNT ZICHERY, the one-armed pianist, has a rival in Miss Virginia Logan of Kansas City, who having lost the use of her right arm has succeeded in playing with her left hand in what is said to be a marvelous style. At her début she played a Gurlitt Etude, Raff's "La Fillette" and Leschetizky's "Two Skylarks" arranged for left hand by herself. There is a lesson in patience and determination for ambitious but easily discouraged students here.

#### FOREIGN.

PARIS is preparing for the 1000th performance of "Faust."

ZIBULEKA, a well-known composer, died of apoplexy in Vienna, in October.

A MONUMENT to Chopin was recently unveiled at his native town, Zelazowa Wola.

A NEW string sextet by a boy of sixteen years has created a sensation in Cologne.

OUT of 2000 female pupils at the London Guildhall School of Music, 300 are studying violin.

An Italian paper is authority for the statement that Verdi has finished a symphonic poem called "Death."

THE celebrated Lamoureux orchestra of Paris numbers 150 executants. It is to give twenty concerts this season.

ERNSTEDT WAGNER, son of Richard Wagner, has conducted certain of his father's works in London with success.

THE 60th anniversary of the birth of Hans Sacha, the Meistersinger of Nuremberg, was celebrated by three conducted on a grand scale.

A NUMBER of hitherto unpublished letters of Rossini, addressed to Donizetti, Mercadante, and other musicians, will soon be issued in Paris.

It is reported that a young man, Otto Maggi of Cagliari, has discovered the source of the Comonese malaria. The Comonese Committee has made him an honorary member.

CAMPANINI has made up his mind to settle in London as a teacher and concert singer. He has been engaged for the title part in Berlioz's *Faust*, at the Royal Albert Hall, on December 13.

AN opera by Haydn has been discovered in the archives of Prince Esterhazy. It contains four principal singing parts and the orchestra is composed of string, flute, oboe and horn.

THE gifted Bohemian composer Smetana, who was neglected during his life and died in an insane asylum, will have four of his operas in the repertoire of German theatres this winter.

ACCORDING to Albert Soubis, the four operas that have had over 1000 performances are; Boieldieu's "La Dame Blanche," Herold's "Preaux Clercs," Adams's "Swiss Chalet" and Auber's "Black Domino."

A FANATIC admirer of Brahms at dinner to his idol brought out a bottle of wine saying, "this is the Brahms among my wines." Brahms sipped it and replied; "Excellent, wonderful! now bring on your Beethoven."

RUBINSTEIN'S "Christus" is to be performed next May at Bremen and at Dresden. Should it not be possible to produce it in the Royal Opera House at Dresden, a committee will be formed to erect a wooden building for the purpose.

PETER SCHOTT, the music publisher, died in Paris lately. His firm were the first publishers of Beethoven's last quartets and his mass in D. Among their later publications were Wagner's "Ring des Nibelungen," "Meister singer," and "Parisifal."

A NEW claque for first nights has been organized in Paris and offers its services to managers and authors. Its terms are 1000 francs for fifty, 1400 francs for seventy-five and 1700 francs for 100 claquers. Here is a chance for popularity even if it does come high.

THE interesting statement is made apropos of the 800th performance recently of *Carmen* at the Paris Opera Comique, that M. Barnott, who was in the cast, has sung in it at every one of these 600 performances. The *Figaro* calls this a "fact without precedent."

A LONDON Concert giver has concealed his orchestra and gives the entire programme with the orchestra invisible. The idea is gaining ground in Paris, where Saint Saens, Massenet, and Ambroise Thomas have been appointed to investigate the matter with regard to the Opera Comique.

IT is stated that all the original documents, books, and plates concerning Dr. Chrysander's edition of Handel's works have been secured by an English amateur, and that he purposed to offer printed copies of the collection to the most important academic institutions in England.

THIS newly discovered fragment of the Hymn to Apollo promises to be even more interesting than last year's much discussed find, for it is said to include the instrumental accompaniment. It is hoped that this will throw light on the vexed question as to whether the Greeks had harmony in their music.

ANTON GRIGOROV ROMANOVSKY, the famous Russian pianist and composer, died November 20, at Peterhof, near St. Petersburg. The cause of his death was heart disease. He was within ten days of sixty-four years of age. Anton Grigorov Romanovskiy was born at Wladivostok, on the frontier of Russia, November 20, 1836.

(For THE ETUDE.)  
SOME SUGGESTIONS.

BY AMY PAY.

It is a great pity that the study of chamber music does not, as a general rule, receive the attention it ought to do, in the education of young pianists. The reason for this lies doubtless in the fact that it is difficult to get a chance to practice with violinists and 'cellists, unless they are well paid for their services. I have all my life wished it might be my good fortune to board in the house with a good violinist, in order that I might have the opportunity of studying sonatas, etc., with him daily, instead of learning one occasionally and limiting myself to two or three paid rehearsals of the same, preparatory to playing it in public. None of my masters ever had called my attention to chamber music before I came to Deppe, that wonderful "all-round" teacher, and never shall I forget the delight I took in this rich mine which he was the first to open up to me, and the great help it was to my technic, as well as to my musical knowledge. It was so soothing, and such a relief to the mind after a stiff, tiresome with "Gradus ad Parnassum," with concertos, and Chopin's *Ballades*, to sit quietly down and play an accompaniment of a Schubert or Mozart or Beethoven sonata. It is a division of difficulty, and a doubling of pleasure, to take a flight with another artist, who plays on a strung instrument, and then, what admirable practice it gives for reading music! If any pupil desires a recreation and a delight, let him take up the Beethoven's trios, for example. There are twelve of them, and each is more beautiful than the other. He will then get outside of the set of stock pieces which everybody has to learn and which are now a drug in the market.

I wish that for a while Liszt's Hungarian *Fantaisie* for Piano and Orchestra might disappear from our concert programmes, or at least, that nobody but Paderewski would play it! He did it so wonderfully, that it was, in a manner, born again, and we were forced back to the consideration of the beauty of the composition. Everybody plays it well, for that matter, as it is the grand show piece for the modern virtuoso, and has taken the place in piano literature formerly occupied by the "Battle of Prague." It is like the stereotyped Turkish rug in the pictures of the French artists, upon the reproduction of which as much labor and care has been expended. I have never seen a Turkish rug badly painted, nor heard the Hungarian *Fantaisie* badly played.

However, when Paderewski played the *Fantaisie*, he started right in, with the very first octave (that big one in the bass), with such overwhelming power and passion, with such grandeur and nobility of style, that one involuntarily exclaimed to one's self, "what a magnificent composition!" One paid tribute to Liszt, and not to the digital skill of the pianist. That is what I should call truly objective playing, when one is carried back to the composer as the prominent figure; although, in another sense, it might be called the most subjective playing, too, to produce that effect.

As most people play the Hungarian *Fantaisie*, one thinks only, "how beautifully he did those runs! how clean and brilliant the trills are!" etc. It is always technic, and technic, and technic, that attracts your attention, and not the musical contents of it. I wish every body could have heard Paderewski play this hackneyed composition the first time he did it in this country, in Carnegie Music Hall. O my stars!

Well, I can say any more about it. There are times when music is more eloquent than speech.

We have had a long succession of great pianists, and it is interesting to look back and see what things they have done which stand out preeminently in the mind, and distinguish them from each other. Each one has struck out some spark which flashed upon the inner consciousness of the listener, and left its image there forever. It was not always the most difficult pieces that produced it, either. Of Rubinstein I remember how he played the *Elst King*, by Schubert, and Beethoven's Turkish March. Could any one ever forget the

frenzy of terror of the first, or the effect of the whole band in the second, dying away in the distance?

Von Bülow lives in my memory chiefly by his playing of the *Moonlight Sonata*, which is, in my humble opinion, the most beautiful work ever written for the piano. If I had a choice I should say, "take away everything else, but leave me the *Moonlight Sonata*." (Not that there is any "moonlight" in it, as Rubinstein says.) I also remember of Bülow his wonderful interpretation of Chopin's *Nocturne* in B major, Op. 9, No. 8. Was there ever anything so airy, so exquisitely graceful as that? I made up my mind never to learn it till after his death, and now I am studying it in memory of him, and how very hard I find the left hand in the middle part! And yet one had no thought of its being difficult under Bülow's fingers. It seemed like nothing at all.

Carrefio first dazzled me by her octave playing in Gottschalk's arrangement of *Trovatore*, in the Boston Music Hall, when she was in her early twenties. What a tremendous concert effect she produced in it! The air was fairly tremble when she rose from the keyboard. And then, her performance of Rubinstein's "Etude on false notes"—that might be said to be "piling Pelion on Ossa!" Her playing was always cumulative, rolling up as she proceeded, and carrying you away as under an avalanche. And then her extemporization before every piece; there has never been any one to compare with her in that, always striking into the key of the artist, who preceded her on the programme, and modulating into the one in which her solo was written. I have never known her to fail, so absolute is her sense of pitch.

De Pachmann we shall always recall by Chopin's Etude in thirds, a display of virtuosity which made one dizzy, although his rendering of the great Ballade in F major, of the Barcarolle, and of many other things, was equally wonderful, but I speak now only of artistic moments.

Joseffy I think of, in what do you suppose, of all pieces? In the modest little *Bergerie*, by Chopin. Nobody can play that comparably with him. It is an absolute test of memory to play the bass exactly as it is written, and he is the only artist I have ever heard do it. The way he brought out certain notes of the melody, is quite indescribable. They stand out like stars across the years since I heard him do it. When it comes to crushing brilliancy, I remember him in Liszt's E flat Concerto and *Venezia Napoli*, which he played at McCormick's Hall in Chicago, on his very first tour in this country. The audience simply went crazy. When I told Liszt about it, in 1888, in Weimar, I think the old man felt a little twinge of jealousy, for when I assured him that "nobody had ever played his compositions 'as Jeffey did,'" he repeated to himself musically and with a slight accent of pique, "Personne!" as if he might have added that "he had," if he chose.

However, he sent Joseffy his Concerto in A afterwards, the only one Liszt cared about, although I do not know if what I said had anything to do with it.

Mrs. Bloomfield Zeisler, I like to think of in Rubinstein's D minor Concerto, particularly when I recall how she got up out of a sick bed, when she had not touched the piano for three days, and dashed it off like a mere bagatelle. The cadenza in the last movement, for instance, which everybody has come bang up against, the way she did that, was what the Germans would call, "Harr-er-drubend!" Well, that was just fun to hear, but not to practice oneself. It was mere child's play to her, and made me think of a famous golf player I saw this summer. His ball was in a deep rut in the middle of a road, with two large stones on each side of it, and a big willow tree in front of it, between him and the hole he was making for. His adversaries were chuckling, thinking it would take several shots for him to get out, when lo! he measured the distance with his eye, and with his "litter" scooped the ball right out of the rut, past the stones, and over the big willow, landing just where it could go neatly into the hole. The laugh was on the other side then; one of the champion's foes said to another, "He just loves willow trees." "Yes," growled the other, "he eats paving stones for breakfast, damn it!"

The most wonderful piece of chromatic scale playing I ever heard was from Slivinski, in Liszt's exquisite and subtle *Stude* in F minor. Slivinski, for some reason or other, was not appreciated in America as he ought to have been, but the way he rendered this composition was one of those unforgettable things which rarely happens to one. The limpidity of his tone, the smoothness and sweep of his execution, the artistic unity of effect, were simply amazing, and, combined as they were with the greatest velocity and with a poetic conception of the contents of the piece, were transposing.

Another thing that he did divinely was the "Chant-Polonais," No. 5, by Chopin and Liszt. This I heard twice from him, once without and once with the cadenza, which he did not always care to play, but which he did in the most marvelous way! I shall never forgive myself for not attending all of Slivinski's recitals here; I feel that they were an irreparable loss. But, of course, I thought he was going on here indefinitely, as most of the great artists do. Probably the financial outcome of them was too meagre.

I might run on endlessly, so I will draw this article to a close with our own American pianist, Gottschalk. Does any one but myself remember his playing of his "Murmures Eoliens?" Never was there such a climax worked up in double trills, as he made in that. It was enough to draw an audience right up onto its feet. I used to feel my flesh creep when he began it, and hold my breath toward the close. "No, I can't bear it another instant!" I would say to myself, and then that iron arm of his would keep on intensifying its *crescendo* and seeming to say relentlessly, "Yes, but you must bear it!" And oh the relief when, with a smile, he broke into that shower of pearls at the end! It was like the bursting of a rocket, which dashes skyward with you, almost parting your soul from your body, and, at an immense height breaks into a myriad of fiery halls.

## MUSICAL BROTHERHOOD.

The following appeared in the *Musikalischen Wochenblatt*. It is a story told by Tschaikowski, the incidents of which occurred in Leipzig:

"It was at the time when a fierce hatred existed throughout Germany against Russia. One morning, very early, I was startled by hurrying steps in the corridor of the hotel at which I was staying. At last there was a knock at my door. Somewhat frightened, I leaped from my bed and opened the door. I found the porter there, and he explained to me that a military orchestra was stationed under my window, that it was going to serenade me, and that they hoped, that in spite of the cold, that I would appear at the window. Then he gave me a programme, adorned and illustrated in a charming manner, and containing eight pieces of different characters. At the same time I heard from outside the solemn strains of the Russian National Anthem. Then I dressed myself quickly, and opening the window I saw in the narrow court of the hotel a large military orchestra grouped round the Kapellmeister in glittering uniform.

"Every eye was directed toward me, and I remained at the window during the whole of the improvised concert, bareheaded, in spite of the keen February air. It was the band of a garrison regiment. The performance was really magnificent, and it was the more remarkable inasmuch as the cold must have almost frozen the fingers of the poor musicians, who remained stoically at their posts for a whole hour. The Kapellmeister was Herr Jaron, and the sympathy which he felt for my music had led him to express himself in this manner. The serenade being over, he wished me welcome in simple terms, and immediately went away. It is not necessary for me to say that I was touched by this delicate expression of sympathy. I cannot say whether the residents at the hotel found to their taste the sounds of the trumpets and trombones which woke them with a start, but I can safely say that their curiosity was excited to the highest point. The windows were crowded with people who had dressed hastily and put on anything which came to hand, so that they might hear what was the matter."

## CONCERNING "AUTHORITY" IN PIANO TEACHING.

BY J. WILHELM FRIEDRICH.

I don't often assert that young pupils and even some who are older, in their associations, are nearly the same, much as I like that there can be only one right way of doing anything. The pupils of Mr. A. think that his methods are the only right methods, and that Mr. B and Mr. C, who differ more or less in their ways of doing things from Mr. A, are only young methods, and are, consequently, useless or less of bearings and importance. It may not be true, as they would go to me, of the other gentlemen, and then Mr. A would be the general master, at their estimation. That is to say, many pupils like to base on the authority of a master, and having chosen their master, for reasons which seem to them good, they forthwith submit to him the infallibility which they would like him to possess, and trying all methods but his as inferior, if not worthless.

There are teachers who foster this kind of sentiment among their pupils. I know a teacher whose belief in his own infallibility so everybody else is superfluous, is so the unmeasured estimate human reality and common sense to be surely dubious. It is hardly too much to say that he believes himself infallible. Measures the doctrines and teachings of all other masters by their correspondence with his own, regards all who differ from him as heretics and all these whose teachings are at all in consonance with his as his "followers." As it happens that some of his ideas have been well known and generally accepted for many generations, while he never thinks of denying that any idea which he has recommended to make his own originated with him, he is continually finding support and railing at the perversity and infallibility of the profession, because there are very few who are willing to acknowledge themselves as under obligation to him, the alone which they got elsewhere, in some case before he was born.

This kind of teacher is a godsend to those who like to base on authority. The man who thoroughly and unscrupulously believes in his own infallibility makes other people believe it also, especially pupils and patrons who have not the data to judge his pretensions intelligently. The consequence is that he is often with pupils and may charge any price he pleases. For instance he is really as this man and a very good teacher, so that no small part of his success is due to real merit.

The confidence in base on authority is a natural one, and is therefore right and proper. Young pupils must be authentically taught. A teacher must say to his pupil do this and do this, and the pupil must do it. Pupils who are not specimens in any given field must use their best judgment in selecting a master to their mind, just as children in the hands and hearts these three without consideration. That is not only right and proper, but necessary. If it is not in the least necessary that either parents or pupils who have reached some degree of musical maturity should believe that there is only one right way of doing things and that the teacher they know claims that way. It is not necessary, however, it is not true. There is an only right way. There may be, and there generally is, a best way, and it is possible that Mr. A. or Mr. B. has it, but there can always a great many ways which lead to the same goal. Some of them may be shorter, easier, direct, easier than others, and, in general judgment, of course those are better than others which are longer and more roundabout. The question is: the longest way cannot be the shortest way, because there can be no best way in the hands and children must at a given point be one pupil and not be capable of passing over the question. Pupils differ in many respects, and a method which suits one does not necessarily suit all.

There share in the position of the government regulation of weights and measures which makes for a great deal. This question will be given to do a great deal more for a great pupil than another, although the methods of

the one may be simpler, while the other might find a good deal more difficulty. He shall be approximate the full measure of a mile.

I have been told that, even in such a matter as determining the precise instant at which a star crosses the meridian, it is impossible to find any two instruments which make these observations exactly coincide. There, such observation, it is possible to get two men to make note in their systems on any subject which involves complicated ideas, systems formed on a multitude of observations and comparisons. Owing to pure mathematics, there is no such thing as absolute division, division. No two minds are exactly alike, either by inherent constitution, education, or the effects of environment, so also among the any two different minds is governed by the two in exactly the same light. For the new idea, the instant it comes into the mind, is as close placed in relations to the former contents of the mind, and as these contents are never precisely the same for any two minds, it follows that any given idea is differently related to every other idea in any given mind from what it is in any other. Of course, there are minds which differ from one another as little as to make sympathy and an approximately common view of certain classes of ideas possible. Minds thus similar in character naturally tend to form parties, factions, or sects, bound together by similar views on important subjects. These are formed political parties, religious sects, schools of philosophical thought, conservative and liberal factions in regard to questions of social polity, education, etc.

The highly important and complicated questions connected with music teaching of course follow the same law. To confine ourselves to the field of piano teaching, here is one class of minds laying prime stress on the teaching of technic. "Technic," say they, "is the one indispensable condition of piano-playing, and they quote Liszt (was it not he?) as saying that the first thing in piano-playing is Technic, the second, Technic, and the third, Technic (with a capital T). Another class of minds replies: "True enough, technic is indeed an indispensable means of playing the piano, but what is the use of technic without musical intelligence and insight? Why develop your means of musical expression so long as you have nothing to express which is worth expressing? The first thing to do with pupils is to develop their musical sense, give them musical ideas, awaken their musical perception, and the desire to express at the piano what they see and feel; then give them as much technic as you can, the more the better, for they will then know what to do with it, and it will be of some use to them." To this class of minds belonged Frederic Wieck, Robert Schumann, and the whole Romantic school. The Romantic movement of Schumann's time was, in fact, a most emphatic protest against putting the cart before the horse, the means before the end. At least that was no small part of the significance of the movement. But notwithstanding the powerful and all-pervasive influence of that movement, we still have with us the shallow technician, who worships technic, whose playing consists of little else than feats of agility and dexterity. On the other hand we have sometimes intelligence without the ability to play, because of lack of technical attainments. Both classes are the same, hampered by limitations. The true ideal is that which combines the best of both. Both are right, both are to a certain extent, wrong. This is true, but that other is also true. Why should we be nervous-enough to restrict ourselves by limitations which we can clearly perceive to be unimportant and burdensome?

Our musical and mathematical limitations are indeed enough. Hence we cannot all think alike, at least, and hence from the time immature mind necessarily have their limitations and their differences of opinion, the intelligent teacher, should method pupil will work to gain what he can out of every subject, will study with different masters, allowing to give him such the time he has to give, will not be disturbed even by changing from one course of instruction to another. But will try to judge for himself where the truth lies and to accept the rule of an authority, except the necessary limitations of his power.

## RATINGS OF THE BÜLOW.

TRANSLATION BY F. H. COOPER.

Every pianist ought to sing a little, no matter whether he has a good or a bad voice.

\* \* \* \*

To make the fingers strong and sure, study all the major and minor scales—slow, forte, legato, staccato, in direct and in contrary motion and with the fingering of the C scale.

\* \* \* \*

A theme beginning on the arsis must be played piano and the following theme marcato.

\* \* \* \*

Do not combine a "crescendo" with an "accelerando" or a "diminuendo" with a "ritardando," a trick which is generally made.

\* \* \* \*

Difficult passages, by using the same fingering, may be transposed and practiced in other keys with the result that the formerly difficult passages become much easier.

\* \* \* \*

Always change fingers for two or more equal notes, especially when one note occurs on the arsis and the other on the thesis.

\* \* \* \*

Fermatas have to be impressed on the hearer, therefore their duration has to be well extended. For instance: in a measure written in C time, the third quarter consists of a quarter rest with a fermata over it, and the fourth quarter of two eighth notes. The third and fourth quarters of this measure have to be counted on the fermata, also the first three quarters of a following imaginary measure, after which are played the remaining two eighth notes of the first measure.

\* \* \* \*

Play a great deal of Bach and Mendelssohn, for this is sound, healthy piano music.

\* \* \* \*

To play Beethoven's Sonata, Op. 27, No. 2 (Moonlight), C sharp minor, 1st Part, the bass must sound very full and the first eighth note (only) of every measure has to be emphasized.

The 2d Part must be played in a quiet time, generally the tempo is taken too quickly. The left hand has to be rendered more prominent than the right. No ritardando at the end.

3d Part. In playing the passages do not make a crescendo before the chords; the latter must be rendered in such a way that the second chord sounds like the echo of the first. It is not good to repeat the first part (in Part III), as it would stop the dramatical course.

\* \* \* \*

At the end of Bach's Clavier pieces a ritardando is only allowed when there are plenty of harmonies.

\* \* \* \*

Bach's basses, when moving in octaves, are generally played even legato.

\* \* \* \*

Advanced players should study Bach's *Fugues* should begin with the one in E flat major (Part II of the Well-Tempered Clavier), because its construction is plain and therefore more easily understood later on. Nos. V, VII, IX, XI, XII, XV, XIX, from the same

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The directions for the use of the piano are not always clearly given. In all cases, written in the time when the piano did not have long sustained tones and sustained strings. The directions to the pianist sometimes give the wrong information which should be used with the present piano. Therefore, always consult the manufacturer.

Upon receiving the report of such a diagnosis, immediate admission should not be the recommendation; without doubt, however, if the patient suddenly becomes ill, it is the duty of the physician to be on the alert.

It is a long time since I began to think that my art has been as really significant as I now see that there is scarcely any one who has as much as the study of composition as I have. I can easily mention my famous compositions. When writing I have two slightly and apparently mutual functions. *Music*.

Opposition is turned mainly positive, and, although we try to mainly emphasize the positive, more positive than the negative terms, the resulting of a phrase can only be true to the situation. If the same word happens very frequently, it will be

Although epithelial-mesenchymal transition is a good marker for the

What we have to understand is that there are other ways to do things.

It will take a number of hours every morning to tend to the laundry & you may keep pace with a giant if he will wash more for less time enough.

The last thing one says is play, but without road work, one cannot be sure of what happens to the stock when exposed to the market.

Be patient how you are instructed. In the trials you can't see how much mistakes is in the past, until there is no problem and never there is the future. Everybody makes mistakes. Therefore be not judgmental because we have failed like others. When you reflect that others are wrong, it is all.

Any intelligent guarantee is to be found in the judgment of fellow professionals on his own reputation. It is the mark who truly himself regard this as unimportant and ignorant is the maximum of others.

Now we turn to Japan from one another. If one were to know this that which he learns by government or government has much of knowledge would be small indeed.

Estimated values without inflation are just ratios of current values.

6. **What** **newest** **products** **are** **available** **in** **the** **last** **12** **months** **that** **you** **think** **will** **be** **important** **in** **the** **future**?

In epistles to the early Christians there is often a distinct sense of much real Christian spirituality and true devotion, yet manifested while the initial grace distinguishably points to the human meaning of the commandments. This sense and feeling may just before a person thoroughly masters the commandments like a simple German boy passing over and over the long German, "Jesus, we thank thee, who comest to us to teach us."

It is a general rule that there is no permanent change in the molecular weight.

With these words, master the cause of his defects in him,  
he left the room, enveloping himself, made it a silent  
walk through the garden.

The position is income & fast radio often preoccupied me. In the graph I have you to see the expected value that is especially to who is a fast radio position or a fast radio position. I do not wish to be under any load. I consider it impossible that a continued number should be a great number, especially an intelligent number. This is the point. By referring to a magnetic field in the situation although may hope to read with even larger degree of detail. While the most intense & most likely form the highest position in well enough known from higher position in the frequent indications again resulting. It should be the uniformity in the degree of concentration as bringing out all of the higher value. There is a slight feeling of the source that is also a magnetic field uniformly. On all the most intense places of concentration, but which the source goes to, the great of small where the form of concentration in great gradations over the small and greatest is visible in the most intensity.

第六章 《新編家庭計劃》

Dear Friends: Please find as you will see my original suggestion for  
a series of pamphlets which I believe will help the sub-  
ject. This is merely a skeleton and the name for the series  
proposed, as sufficient time should be available for compilation,  
printing & distribution of pamphlets of various subjects,  
including especially the field of general and generalised  
relativity. Stringent ethical and historical restrictions will be  
imposed. Your suggestions and criticisms will most welcome. The  
series will be  
as follows:

The three pieces will be \$2.00 in weight, the mounted pieces \$10.00 in weight. The mounted pieces will be in wire cases by the firm of Marshall, U.S.A. They will be accompanied by a certificate of their authenticity guaranteeing the mounted specimens. This money will be gratitidous to the Service, but encourage the propagation of the warbler.

## DUOLY PROFESSOR

九三 九四 二等變音爲九五

Was that not the truth and that's what I was thinking. We can't  
imagine them, though as we might understand like to do  
so. We cannot seem them as we would a person with  
a commanding presence. We cannot seem by rule to them  
as one commands in ultimate position even in a battle situation.  
That is to say there is no *prestige*. Of course, this  
is not *privilege*, said, as you know, many *privileges* consist  
in the *use*. They are *independences*, as you said well  
when you mentioned *privileges*. They are *independences*, in  
fact. We all of us, have to stand *by* *ourselves*, *quod*  
*propterea*. This however leads us to another point as we will as  
is the *privileges* and we make all of our *privileges* on  
them. We *consequently* call them as a *confused charge*  
*when necessary*, as *possibly* consist in *independent* one  
*privileges* and we can well afford to do so.

The value shows that dull pupils! They, or these ignorant critics to be pitifully, and not ready to pay the negative fine, however, we have no right to compare in all respects that they belong to the good company of the stupid, and certainly their meaning is just as good as that of any other person. Playing games there were some of lameness, and being really bound in ignorance, there was! If we are not to regard them longer, either in continually giving and mutual study, and how is it one effort then. Fortunately indeed, this shows the condition who is really independent. Is a condition of fact, no condition refutes them. We take their theories and in consulting with them, the idea of a fundamental way. This what shall it be? The musical studies and education programs are equally. The students' studies and education programs are enough of themselves. We are still untaught, and are generally educated that the pupil who becomes the most ignorant and the most untaught is in the state there, as hopeless! The other things of a high state goes up by the application as well as in the studies will and receive around him and around him with education of having purchase, derive, receive, and others, too, as we can, the smaller place, program him, will always increase more and knowledge of their instruments as well as of players will take little of him and give him a knowledge and a comprehension that will enable him to use more the less musical power as would be. In the untaught, a high musical instruments as having much out of most untaughting pupils and we all are interested in that one here is the form.

The value shows that dull pupils! They, or these ignorant critics to be pitifully, and not ready to pay the negative fine, however, we have no right to compare in all respects that they belong to the good company of the stupid, and certainly their meaning is just as good as that of any other person. Playing games there were some of lameness, and being really bound in ignorance, there was! If we are not to regard them longer, either in continually giving and mutual study, and how is it one effort then. Fortunately indeed, this shows the condition who is really independent. Is a condition of fact, no condition refutes them. We take their theories and in consulting with them, the idea of a fundamental way. This what shall it be? The musical studies and education programs are equally. The students' studies and education programs are enough of themselves. We are still untaught, and are generally educated that the pupil who becomes the most ignorant and the most untaught is in the state there, as hopeless! The other things of a high state goes up by the application as well as in the studies will and receive around him and around him with education of having purchase, derive, receive, and others, too, as we can, the smaller place, program him, will always increase more and knowledge of their instruments as well as of players will take little of him and give him a knowledge and a comprehension that will enable him to use more the less musical power as would be. In the untaught, a high musical instruments as having much out of most untaughting pupils and we all are interested in that one here is the form.

We are not talking here about such. The pedagogic teacher does not have the bed of Procrustes for his piano course and stretch-out the short and cut off the long occupants to fit the bed. Where the efforts of the teacher are backed up and supported by parental supervision and encouragement, good results may in exception out of twenty cases be secured. Where this home care and oversight is lacking, the case is a pretty hard one, and it is nearly as hard when the scholar is naturally musical. Of course, the missionary work should be here done with parents, rather than with scholars.

The selection of pieces for our dull scholars is naturally a matter of first importance. We had better refuse the pupils outright than give them music without a bright, comprehensible melody. Where the melody is all right the harmonic structure may be so elaborate as to discourage the pupil. Yet it is equally true that the opposite extreme must be avoided. There is a mass of so-called music as prior with weak melody, and its supporting harmonic structure bold and stamped. The scholar is disgusted with the piece before he is able to portions it. No greater mistake can the teacher make than this. Much music, too, is written with a jumping bass, which is a stumbling block for even good players because, no person is a competent teacher for either musical or untaught pupils, who has not a pretty nice comprehension of the field of musical theory, fine structure and analysis, and such like things.

strength in the human heart, and particularly strength and  
enduring power, as well as positive creative ability, as  
something to be sought after. This was during the first  
stage of our evolution, as in primitive Neanderthal man. But  
as our culture more and more progressed, so it gradually then  
came into a marked and significant accomplishment. Neither  
is there much of human importance, nor ambition, in a  
continuation of this. Such requires a continually higher  
and greater effort, and in using this primitive basis, one  
cannot but the realize really spiritual growth, and it always  
is well for every reader and teacher, to begin from a  
recognition of this most primitive basis of our evolution. The  
higher really and true civilization, the true spiritual evolution,  
this can manifest in educational work with all sorts of  
higher knowledge, special means and methods, in moral and  
spiritual studies and researches, religious, scientific,

parties and institutions, church and world. Between  
Kingsborough, Davis's *Democracy*, Greeley ad *Freemason*  
ad *Freemason*, etc., all interested and engaged well enough  
by the struggle. Perhaps the other section is as  
nearly, perhaps greater. It may even be more  
likely to succeed. The section may be reasonably  
supposed that they do not represent the Indian and Chinese  
and the negro, etc., as a combination, have no heart to  
the work. The Indians, of course, lay the failure on  
such upon the members of a party. Not another

When teacher and pupil are alike dull or indolent, the cause is indeed dismaying. Can the blind lead the blind? A dull pupil is prepossessed, but a dull teacher? The *ta*, *Ma*, or *Wa*,—take thyself to sawing wood or sawing skins. Worry not these poor unfortunate, condemned by a cruel and remorseless fate to get a meagre education. They but is a hard enough one with a good teacher. Add you much to injury by saddling thyself upon them as music teacher. *Aveca!*

#### A WORD TO THE THOUGHTLESS PUPIL.

BY WILLIAM H. WILLIAMS

Any pupil who reads the heading of this article will undoubtedly think it means some one else, and I hope it does; but if the shoe fits, you are cordially invited to put it on. I do not think any pupil would do anything intentionally, that would be an insult or an injury to his teacher, but when the pupil makes an engagement with the teacher for a certain amount of that teacher's time each week, and then when the appointed time arrives to fail in keeping that appointment, without sending any excuse whatever, is certainly an insult to the teacher. I think it is safe to say that every teacher who has been in the profession any length of time has, without doubt, lost one-third of his time through thoughtlessness of pupils. No person who is making music teaching a life work, can afford this. No business man could carry on his business in this way and be successful. How can a teacher feel interested in a pupil who misses a lesson every two weeks or so? He knows perfectly well that such a pupil will never be a successful musician. That pupil is an injury to his teacher's reputation, for the good teacher is *only* known through the work done by his pupils.

I read an excellent article on this subject, by Fred-  
eric S. Law, in the August *EUDÉ*, entitled, "From a  
Teacher's Correspondence." Mr. Law has *hit the nail*  
*on the head*, and I hope his article will be read by every  
music pupil in the country. There has been a great deal  
written about missing lessons, but like the Irishman's  
advertisement, "People *must* see it a good many times  
before they *observe* it."

**DO YOU HELP?**

What do you do toward elevating taste and spreading musical information in your community? Do you do anything for the public good, or do you use the art merely for your own support and gratification? Can you lecture on music, do so by all means. If you are a good pianist or singer, give occasionally a free concert, or if you can master an organ, open the portals of your church and let the sweet and majestic tones of the organ please the poor, giving them pleasure, who, during the week, live without music. Is there any poor child that is talented, but that has not the means to take lessons, give her instructions. If there is an old music teacher in your town, who is unable to work any longer, and who needs aid, combine with your fellow musicians and give a concert for his benefit. There is good for you to do, though you have no money to give away. Can you write the pen, then write a good article on music for your local paper? No matter how humble your sphere may be, you can do good in the work of fostering the arts and improving public taste.—Musical World.

—The tendency of the day is piano smoking is to teach the pupil music—give him pieces to play from the very beginning and let him use the technique God gave him and play them as well as he can.

These special exercises are given to correct all short-comings in the action and are observed by the teacher. The pupil gets credit for and is encouraged to use all the tools and all (mathematical) knowledge, and difficulties are not to delay progress. If he can play without errors, well and good; if not, he will use the necessary exercises to make correction as it is indispensable and necessary to him.

principle is willingly. There is no need then which a teacher can get more than by just this simple treatment of the difficulties of such individual pupil than the "Touch and Tell" of Dr. William Brewster. It should be a part of the equipment of every teacher - *Teacher Training*.

## THE ONE THING NEGLECTED.

BY DR. D. PARSONS.

In a depressingly low state 70 per cent. of American pianists possess but vague and inaccurate ideas of musical theory. Let this term be here understood in its broader and more comprehensive sense as including all pertaining to music outside of the purely technical and mechanical.

It shall be our endeavor, in the space allotted, to state facts—which may surprise many but which can nevertheless be substantiated.

Why is it that in almost any State meeting of musicians, where, presumably, those take part in the programmes who are best qualified to speak understandingly on subjects they have selected,—why is it that essays, discussions, and arguments are adduced in support of sound theories and "original faculties" which an ordinary student—one possessing a definite knowledge of theoretical ideas—would brand and prove fallacies?

In his "Children's Scenes" Schumann has included a very interesting little piece entitled "Ritter vom Stockenfied" (Knight of the Hobby Horse), which is rhythmically pleasing and musically interesting. As a piece to interest or entertain children even of a larger growth it is delightful and truly Schumannesque—but who would prefer it to the same composer's G minor Sonata or his Etudes Symphoniques when they desire substantial food for thought and consideration. Still, essayists and (so considered) lights of the profession will argue for hours before a convention of (supposed to be) intelligent teachers on the importance of the movable or stationary "do," or on the benefits to be derived from cutting a certain tendon of the hand.

Bach, Beethoven, and other great masters wrote and played music, and students the world over for the last five centuries have advanced art by diligent and faithful study have elevated the cause of music to a higher plane than any of the contemporary arts. But—such elevation has not been accomplished Quixote like by assaulting windmills. It is the fashion with pianists and piano teachers to give, through the medium of musical journals and magazines, comprehensive articles on every imaginable musical subject except theory. There are notable exceptions, but they but prove the rule.

All credit and recognition should be given to W. S. B. Mathews, Albert Ross Parsons, and to other minds who have recognized this one-sidedness and given the student something to think about on theoretical lines. How many students are familiar with Mathews' "How to Understand Music" or with Elson's or Weitzmann's Theory—not to mention many other standard works which every one who pretends to understand the art should be familiar with. I am aware that I am but giving utterance to thoughts which have been often in the minds of other musicians—but, to my knowledge, they have not been uttered. It is certainly wrong that in a school of six hundred pupils there are not 75 per cent. who can define phrase, period, sonata, or nocturne; who do not know anything of the history of music, but have a vague idea that Beethoven was great, Wagner greater, and Bach merely a system of musical mathematics.

Still, in this same school of six hundred or more pupils, 16 per cent. have a good idea of piano-forte playing and can play compositions of Bach or Beethoven intelligibly. Not half of them could modulate from C to D, nor give a correct rise of the enharmonic color of the diminished seventh, nor write an eight-measure melody which would be acceptable. In this one school there are graduates of Boston schools, and pupils of teachers whom names are respected even in Germany. There are other schools all over this "blasted land of freedom" of which the same is true. This state of affairs is not as much due to the teachers in the schools as to the management which allows students to neglect such branches as they desire to pursue, and no school, I have in mind, a pupil of one of the greatest organsists in this country who could not, if asked to do so, play an authentic cantabile. Still, this

pupil studied with a master who is both a virtuoso and writer, bounded by normal young' instruction and is now holding a responsible position in a Worcester school.

As also acquainted with a pianist who plays Saint-Saëns' *Concerto*—has played it in one of our large cities to a refined audience—and played it well—who cannot give technical language the difference between the piano and the voice, nor tell what are the different relations of the dominant seventh. These two illustrations of one-sidedness are not isolated cases—there are many others. It ought not to be.

The *Ritourné*. Let schools, colleges, and private tutors inaugurate, in all departments, classes in different branches of theory—not more than six in a class and have weekly recitations, making the theoretical work a part of the course. In all the work done the pupil should be graded and not be permitted to take up a new branch of study before thoroughly completing what he has gone over. Examinations should be held each semester, or each month, and the student should attain a grade of eighty per cent. at least. On enrolling, pupils should be told that theoretical work is obligatory and be given an hour for the theory as well as for the voice, piano, or violin lesson. There may arise the question of expense. This may be partially overcome, by including the tuition for both branches under one head. Suppose the tuition for one semester, one lesson per week, be \$25 in piano alone. Theory work in classes of six ought not to be over \$6.00 for each pupil. State these in the prospectus: piano, harmony, or theory, \$30.00. If pupils have means, and desire private lessons, they should pay the same as for other lessons. The teacher with thirty or forty pupils, or even ten, should have all the pupils meet him at his music room once each week and give part of an afternoon to musical history and studies outside of theory.

The teacher should make the hour as interesting as possible by relating anecdotes of interest to the pupils and by explaining and playing compositions from different epochs and from different composers. Pupils will play Bach, Beethoven, Godard, and Chamade all the better if they learn to associate the compositions of these composers with their personality. Try this plan, brother teachers,—you will double your popularity and your success: I am now "proving the pudding"—am teaching nine hours a day every day in the week—and enjoy it. Am never troubled by pupils going to other teachers, and have a dozen or more carrying out my ideas as teachers in other schools.

## QUESTIONS FOR EXAMINATION.

1. Give the birth and death of Beethoven, and name one of his works.
2. Who wrote "Manfred," "The Mount of Olives," and "Les Huguenots"?
3. Name two celebrated German Musicians born in the same year. Give one work of each.
4. When and where was "Elijah" performed?
5. State the difference between an Oratorio and an Opera.
6. What is the difference between an Anthem and a Motet?
7. Give date of birth and death of Händel.
8. What is a Sonata? Name some great writers of Sonata.
9. Who wrote the Operas "Almira," "La Traviata," "Daphne," "Alceste," and "La Prophétie"?
10. Who wrote "The Lay of the Bell," "Don Giovanni," and "The Creation"?
11. Who has been styled the founder of Modern Symphonies?
12. Give date of birth and death of Mozart and Haydn.
13. Name two contemporaries of Haydn and give a work of each.
14. What musician is said to have been acquainted personally with all stringed instruments?
15. Give date of birth and death of Specht, and name one of his Operas.
16. Who wrote "Oberon," "Il Trovatore"?
17. Give name, with date of birth and death of the composer of "St. Paul" and "Elijah."
18. When was the "Liberating" written, and by whom?
19. Give the author of "Tancrède," "Norma," and "I Puritani."

20. Name the composer of "Die Moldau," and give date of birth and death.

21. From what affliction did Händel and Beethoven suffer during the latter years of their lives?

22. At what time did Palestrina and Nunini live?

23. Name a celebrated madrigalist of the 16th century.

24. Who was the originator of the *Overture*?

25. Why were Gluck and Piccini great rivals?

26. Name six *Oratorios* by Händel.

27. Who introduced the "Intermezzo" for the *Orchestra* and divided the *Arias*?

28. Name two writers of a "Requiem."

29. Who wrote "The Christmas *Oratorio*?"

30. Name two of the masters of Beethoven.

31. Who wrote "Piccione," "Robert le Diable," and "Dinorah"?

32. Where and when was "St. Paul" produced?

33. Who wrote "The Harmonious Blacksmith"?

34. Which was Mozart's last work?

35. When Händel was twenty years old what operas did he write?

36. Who wrote the celebrated "Art of Fugue" in the 18th century?

37. What is a Nocturne?

38. In whose reign did Tannhäuser live?

39. Name two opera writers of the 18th century.

40. Name three of Haydn's works.

41. Where and in whose reign was Mozart born?

42. Who wrote accompaniments to some of Händel's works?

43. By whom was "Le Nozze de Figaro" written?

44. Who was the reigning sovereign when "God Save the Queen" was written?

45. For what style of music was Chopin noted?

46. Give name and date of birth and death of three contemporaries of Robert Schumann.

47. Name a German writer of upward of 600 songs.

48. Through whom did Robert Schumann's works become best known to us?

49. Who wrote the "Water Music?" Why was it written?

50. What famous violinist lived in Händel's time?

51. Give the names of three writers of each school, German, Italian, French, and English.

## WHAT ARE THEY?

## SYMPHONY.

The symphony, which is considered the highest form of musical composition, is an expansion of the sonata, which again is but the development of the suite. Now, the suite was nothing more nor less than a combination of contrasted dance measures and rhythms; *vide* Bach, Couperin, and other early writers of Europe who have contributed many old dances which retain even to this day either their original names or some indication in their titles of the people from whom they were taken.

## SARABANDE.

The sarabande is of Spanish origin. In its original form it was a wild, suggestive, and not overproper dance, accompanied by the click of castanets and occasional wild yells from the spectators. The name was given afterward to a stately, dignified measure, almost identical to the *Fanfare*, as may be easily seen from the fact that the slow melody, "Lascia che pianga," by Händel, was a sarabande introduced into his opera, "Almira." Words were set to it and the vocal number introduced in "Rinaldo," the opera which provoked the disappointed sneers of Addison.

## GAVOTTE.

The gavotte is a dance of French origin; it is of a lively yet dignified character, and said to take its name from the *Gavots* or Gap men, inhabitants of the town of Gap in the upper Dauphine. It was mostly used by the old composers for theatrical purposes, more rarely as a social dance, and in the olden time it was performed to the accompaniment of the bagpipe or *musette*; for this reason most of the old composers always added a *musette* or bagpipe tune as *alternative* to their gavottes.

## RIGAUDON.

The Rigaudon, or Rigadoon, was, at the beginning of the eighteenth century, the most popular form of dance in existence. Books of new books and sheets "of the newest rigadoons danced at court" were issued every year until a new fashion arose and the rigadoon disappeared. A certain Mr. Isaac, dancing master, who lived at the end of the seventeenth century, is said to be the inventor of that dance. The French claim that it is a dance of Provence, of a lively character, generally performed by a man and a woman, and deriving its name from a Provençal named Rigaud.

FRED. D. PARSONS.

## NEW PUBLICATIONS.

TABLES FOR THE WRITING OF EXERCISES IN THE STUDY OF HARMONY. Series II. By C. C. MOLLER. Wm. A. FOX & Co., New York. Price 60 cents.

These exercises are well thought out. The author is authority on study of harmony. They are practical, clear, and of convenient form. Every teacher who is in any way interested in harmony would do well to examine them.

PRACTICAL LESSONS IN SIGHT SINGING. By S. C. BENNETT. Price 60 cents. LEGO Bros., Kansas City, Mo.

We desire to call your attention to this new work, but recently published, and which has already awakened a lively interest among musicians and teachers who have examined into its educational features. The author claims for this book that it is the most concise and practical, from an educational standpoint, of any work ever published on the subject of reading vocal music or singing at sight. The work contains no exercises in part singing, nor any part songs, but is strictly progressive that the average singer, after a careful study of the exercises throughout, may be able to sing almost any vocal composition at first sight.

LETTERS OF FRANZ LISZT, collected by LA MARA. Two volumes. CH. SCRIBNER'S SONS. Price —.

Volume II of the Letters of Franz Liszt (a review of Vol. I appeared in September ETUDE) contains letters written from Rome, Weimar, and Pest. They are of absorbing interest, covering, as they do, his life from 1841 to 1866. The same harsh criticisms of his original compositions were prevalent then as now. Indeed, we often read his refusal to allow friends to compromise themselves by their production. It is very interesting to read Liszt's firm and manly, yet temperate comments upon this criticism. He holds firmly on his way, writing mass after mass, oratorio after oratorio, as well as shorter works, and says he can wait patiently for their publication. The tone of his letters in all matters relating to himself is characterized by good sense and a consciousness of his own worth. His words of praise for the work of others has a sincere ring, and he knew how to refuse requests firmly, yet with gracious courtesy. He took an active interest in musical matters, and, by his advice and personal aid, did much to help forward worthy enterprises. We are tempted to quote many extracts which illustrate his views and show his connection with various art-movements, but will have to confine ourselves to only a few. In a letter to Franz Brendel, written in August, 1862, he says: "I have fished out here a very talented young pianist, Sgambati by name, who makes a first-rate partner in duets; it would please me to go through the whole cycle of symphonic poems with him." We read much concerning this "talented young pianist," who has since become a celebrity in the pianistic world, in his later letters. Of Bülow he says: "His individuality is such an exceptional one that its singularities must be allowed scope." In speaking of the performance of a Psalm he writes: "With notes alone nothing can be accomplished; one thirsts for soul, spirit, and soulful life. Ah! composing is a misery, and the pitiful children of my Muse appear to me often like soundings in a hospital, wandering about only as 'Now so and so!'" In writing to Breitkopf and Härtel in regard to a piano-forte arrangement of Beethoven's Symphonies, he speaks of such an arrangement as only an approximation. "How insatiate the transitory hammer of the piano breath and soul, resonance and power, fulness and inspiration, color and accent! However, I will at least endeavor to overcome the worst difficulties and to furnish the piano-forte world with as faithful as possible an illustration of Beethoven's genius." Those who are compelled to praise their own work through lack of interest upon the part of others will be encouraged by the following: "One must praise one's self, especially when others too often fail in doing so." Of Salas-Sádus we read, "I must mention to you the name of Camille Saint-Saëns in Paris, one especially deserving of notice in the 'Neue Zeitschrift,' as a distinguished artist, virtuoso, and composer." To Dr. Wm. Mason, of New York, he writes: "The news which reaches me from time to time about musical matters in America is generally favorable to the cause of the progress of contemporaneous art which I do not an honor to hold and sustain. It seems that, among you, the cavillings and blunders and stupidities of a criticism adulterated by ignorance, envy, and rancor, exercise less influence than in the old continent. I congratulate you on this and give you my best wishes that you may happily pursue this noble career of an artist, with work, perseverance, resignation, modesty, and the imperishable faith in the Ideal, such as was indicated to you at Weimar by your sincerely attached F. Liszt." This volume comes with portraits of great interest to all musicians, but further extracts

cannot be given. The publishers have done their work in most excellent style, the result being two handsomely bound volumes, printed on heavy paper, with a beautifully clear impression. Volume I contains a frontispiece a portrait of Liszt, while the second presents a design with a few bars of the leading theme of "Elizabeth." Such an addition to musical literature should be welcomed and widely circulated.

A. L. MANCHESTER.

Of great interest to those of our readers who have need of music for use by children in school entertainments, are Novello, Ewer & Co.'s "School Songs." They are written in unison and for two and three parts. They are published with both the staff and tonic sol-fa notations. They are decidedly interesting musically and are singable and varied.

It is hard to single out any for special mention, but the following will be found useful and pleasing: "Sleep, Pretty Songster," for two parts, by Roland Rogers; "The Bell March," two parts, by James Brubham; "The Gnomes," three parts, by Alfred Moffat; "Wake Up, My Merry Masters All," three parts, by Alfred Moffat; "Summer Longings," three parts, by H. A. Donald; "The Old Church Bell," two parts, by Ronald Rogers; "Our School Band," unison song for boys by W. J. Foxell; "Early Rising," unison song, by Foxell. The same firm has added a large number of most excellent part songs for mixed voices as well as for male and female quartet and chorus. They are well worthy of use and in calling attention to them we would aid directors of singing societies and choirs in adding desirable selections to their repertoire.

"To the Woods," chorus (three parts) for female voices by Hamilton Clark, will please and is good for concert. "The Rock Site High," four part song for men's voices; by King Hall; "To Phoebe," also for men's voices, by J. F. Bridge, and "The Shades of Night Around us Steal," for men's voices, by J. Varley Roberts, are three excellent numbers, and "The Shepherd's Choice," by Alexander Thomson, "On a Hill there Grows a Flower," by C. V. Stanford, and "The Shepherd's Elegy," by Alexandra Thomson, are specimens of good part writing for mixed voices. These are but few of the many interesting part songs and unison songs issued by this enterprising firm.

## MAN CANNOT LIVE BY TALENT ALONE.

BY THEO. PRESSER.

AFTER a musical education the first requisite for success in the profession is business method; by this is meant all the correct means that can be employed to bring success to the well-qualified musician.

A business instinct is far reaching; especially in the work of teaching—it is an "Argus-eyed" protector of the musician's pathway. No one thing can be more valuable to him. It prompts him to correct his mistakes; it curbs any evil propensities; it will inspire him to make his word as good as his bond; it teaches him to place a correct estimate on this world's goods, and to give some thought to his future well-being. Business instinct does not permit the violation of any rule of good breeding and morality.

Edison has said that "it takes as much talent to make a success of a patent as it does to invent it." It requires as much talent to keep money as it does to make it. A teacher with mediocre talent, with good business methods, will make a greater success than one with extraordinary talent, but shiftless and regardless of business customs. Business integrity is not easily formed. It is looked upon by the world as one of the most valuable possessions, as it requires the strongest character to withstand the various temptations in the business world.

There is a mistaken idea among some musicians that they are not amenable to business laws or customs; that they can ride over everything society holds sacred; that to plunge into all sorts of dissipation and wrongdoing is the mark of a great artist. This bravado spirit has blighted many a bright musical career. It has been as a millstone around many a musician's neck, that has dragged him down to oblivion and disgrace.

The musician's life, and especially the teacher's, is very closely connected with society; whatever will injure him socially, will also professionally. Next to the physician comes the teacher, in the social world; on his social prominence rests his success.

Musical gifts are not incompatible with business talents. Musicians, as a rule, possess average business

talent. Even among those who have attained the greatest name in the realms of creative art, is found a high degree of worldly enterprise.

Clement grew rich through his rare business talents, and on the failure of the firm in which he had an interest, he determined to conduct it himself; the venture proved a great success. The property of the firm, at one time, amounted to nearly a quarter of a million of dollars.

J. B. Cramer was the founder of the music house which still bears that name.

Händel was never successful until he undertook the management himself of his concerts and oratorios.

Even Beethoven had a practical business scheme of publishing an edition of his own works, which was for ever haunting him.

Business and worldly enterprise are not prominent in the musician's life for the reason that the mind is absorbed in something nobler.

The muses are jealous mistresses and must possess the whole attention. Were music less captivating, musicians would be more of the "earthly."

While success from a business point of view may bring worldly comfort, the talent which brings it about is of a low order. Many a man has failed because he could not bring himself to many of the sharp practices required for success.

Failure in business may mean a fitness for loftier things.

Schumann has said, "strive to become a better and better musician, and the rest will look after itself," meaning, no doubt, that worldly success is bound to follow great attainment. This is true if the rest of the mind is well balanced. A roundly developed nature is, after all, the great *desideratum*.

Where well-qualified musicians have not succeeded there has been a lack of some of the sturdier virtues.

The musician's art allures him constantly from this practical world, so that he has ever to be on his guard lest he become unconventional in thought, manner, or appearance; and let it be remembered that he must not always walk with his head in the clouds lest he stumble, for while wings may be for angels, only feet are for men.

## THE LABOR OF TEACHING.

Few persons have an idea of the laborious life of a music teacher. A remark made to me a short time ago caused me to observe, and reflect upon the way people generally regard music as a profession; I mean those who know nothing whatever about music beyond what they hear in the concert room, or can judge by such amateur performances as they are familiar with, but of the real science and art they are utterly ignorant. The remark made to me was this: "You have an easy and pleasant way of earning your livelihood." Evidently my friend saw only the respectability of my profession, knowing nothing whatever of the tedium of drilling pupils, of the talks and explanations and illustrations, which sometimes tax one's powers of invention to the very utmost, in order to make points clear. And without a clear understanding of principles, scholars cannot progress in a manner entirely satisfactory to a teacher. They may learn to play; but it will be greatly by imitation, and then only a certain class of compositions. I think there is a psychological view of the case to be taken. I mean as to the existence of sympathetic feeling between teacher and pupil. When a teacher possesses that certain something—power of attraction, animal magnetism, mental attraction—call it by what name you will, it is that subtle something which attracts and holds in its grasp—I say the teacher who possesses this element of character (the qualifications of attainments being equal) is more certain of success than the one who gains ascendancy by the sheer force of being learned.

Music as a profession is a pleasant, but by no means an easy one; but love lightens labor, and while we are willing to admit that to drill little ten year-olds on five-finger exercises, scale passages, and wrist action is not conducive to one's aesthetic taste, yet the power to impart knowledge, to train those little fingers until they are light, elastic, and strong, to teach the little minds just budding into the power of thought, to cultivate a taste for the truly beautiful and refined in the world of melody,—this is the care of the music teacher, and who will deny that among the world's educators the music teacher occupies a front rank?—*Musical World*.

## GILDING THE PILL.

BY VICTORIANA A. LAY.

A man, metagogically speaking, is something naturally disagreeable, but at the same time indispensable. In the mind of the average piano pupil there may be doubts as to the indispensability, but none whatever about its disagreeableness. How many hours are spent, how many nights are spent, over the execrable condition of hands connected with any artistic development. They who most need this training are precisely those who lament over it the most freely.

There is no lack of material for the said proposed studies, the mass of studies for the piano is simply overwhelming. Some teachers advocate the heroic remedy of throwing them all overboard; they claim that better results can be obtained by comparatively simple technical exercises devised to work directly against the most common faults and weaknesses. As such exercises do not involve the use of notes, the student's attention is free to be devoted entirely to the proper mode of execution, undoubtedly a great gain when we consider the hap hazard practice of the average pupil. This position, theoretically speaking, cannot be gainsayed: I believe it quite possible to form execution, mechanically considered, to the highest point without the use of studies. Tausig regarded them superfluous; he excepted only those of Chopin and Clementi; his technical practice was done by means of figures which he invented with a view to meet the difficulties in the works he was studying at the time. Oscar Rait, of dumb thumb fame, discards studies entirely. He is of the opinion that but little is attained by technical practice of any kind which is not done every day. He has arranged what he calls a pocket technic covering all difficulties in piano playing, and this he requires his pupils to keep up constantly, telling them to bring him no studies.

My plan for the pupil of this class is never to use a study where a piece can be used to gain a technical point. In this way only a few études, illustrating special practice, need be learned, but these should be thoroughly mastered. Most writers of études say the same thing over and over—three or four out of ten or a dozen in a book or set of studies are enough for practice. In Czerny's "Études de la Vélocité," for instance, the first three studies, with perhaps the fifth, answer all ordinary requirements. In his still more useful Op. 740, the first two of the first book and possibly the third, with the sixth as a pedal study, in the second book the second study in thirds and the fourth for the left hand, are all that are really essential for study. It is seldom worth while to study even in this way more than one or two books of any set of studies, and the best are generally found among the first. In Tausig's selection from Clementi's "Gradus ad Parnassum," as well as in von Bülow's edition of "Chopin's Études," it is interesting to note that these selections are largely chosen from the earlier studies. The best and freshest thoughts seem to come first. The advantage of the étude in that it is always in evidence, the pupil cannot ignore it, as in the case of finger exercises, scales, etc., which are, as we know from experience, very easy to forget. Then they give technical figures in rhythmic form. They require accent and timing, which are often neglected in purely finger work.

It may prove serviceable to young teachers if I add a list of pieces which I have found useful in technical training. They are given in progressive order and naturally belong to the rank of solo music.

For the left: The Zephyr, Ondine, Dancing Leaves, Hobgoblin, Lach's Morning Song, Rolling, Spanning Wheel, Spindles, Trill Rondo and Valse Symphonie, by Wallenthal.

For arpeggios: Forest Pictures, Bewegungs-; Blas-; serenades, Lang's; Blaumelle, Concerto, Serenade, etc., Paduan, Bouquet in the Dell, Badinage, Leaf from an Album, Schrammleiter, Joss of Ranz, Haydn's Smith, Chorus, Stark, Schubert, La Souffre, Blaumusik.

For running passages: Capriccios, No. 2, and Flute de Saison, Adagietto. By the Souvenir, Flora; Impromptu Manuela, Louis' Marion's March, Concertstück. Measures in A flat, Wallenthal's Chorale at Home, etc.

that, Shaking Spring, Blue King; Finger Twins in C, Haydn; Young Flute Study, Lyrise; Spindles, Liszt; Peony Pictures, Mills.

Some of Bechel's compositions, which belong to the higher class of solo music, are particularly calculated to have a special use as exercises for pupils sufficiently advanced to profit by them. His "Scenes on Lake Geneva" (Am Gruer See) are really poetic, and though little known, are well worth study. The scenes are: Sunday Morning at Gilon, Promenade à Châtelard, Le Boquet de Julie, La Flûte de Gondole à Vevey, and the Barcarolle, which last, though perhaps rather cloying in its sweetness, gives very effective practice in pianissimo playing. They can all be had in the Peters' edition, singly or complete. Other pieces are Silver Spring, Dorurochon, La Gondola, and Ideal d'Amour. Two or three of Bechel's compositions afford a very welcome addition to the repertoire of the advanced pupil; they fill the place of stepping-stones to the more difficult concert pieces of Liszt.

ON FINGERING.  
SOMETHING OF ITS HISTORY.

BY LORIS C. ELSON.

It might be of interest to the readers of *THE ETUDE* to know something about the history of fingering. The earliest mention of keyed instruments in a more modern sense, is found in the "Rules of the Minnesingers," by Eberhard Cearne in 1404, and the writings of Jean de Murie, in the preceding century, give no allusion to any keyed instruments whatever. The early keyboards presented a black surface, as only the raised, or chromatic, keys were white, exactly the reverse of the present custom.

As most of the instruments with keys (the clavichord was a noble exception) could give only a continual staccato effect, without any shading, it is natural to suppose that the players paid little attention to the fingering. As late as 1619 the learned Schultz (better known by his Latinized name of Prætorius) stated that it was absurd to make a fuss about what finger should be used on this or that note, and added, "let the pupil strike with any finger, yes, with his nose if he wants to; providing he gets the proper note clearly."

At this time the thumb was not used in performance, but was allowed to hang helplessly down in front of the keyboard. As late as 1720 an eminent writer (Mattheeson) protested against the use of the thumb in performance. One result of this was that the so called "American Fingering" came into use first. This is the oldest fingering of the history of technique, and deserves rather to be called the "English Fingering," for it was early used in England, and is to-day used more freely there than anywhere else. It came about from the fact that the fingers only were used in the older time, and therefore when the thumb was employed this numbering was not disturbed, but the newcomer was numbered "0," so that the fingering ran "0, 1, 2, 3, 4." In England very soon a change in the first figure was made, and it received a sign as follows  $\textcircled{0}$ . In writing this sign, however, the teacher often hurriedly made an "x," which gradually led to a change in the printing of the character. There is no really valid reason why the English should cling to this marking to-day any more than that they should retain the names of "semibreves" or "minims" of medieval notation; although one English teacher defended the system because "the thumb is not a finger," which would be all right if we were studying anatomy instead of music. In old editions of Bach I find the German introducing the figure "1" for the thumb. The thumb had been brought in practically by that great reformer, J. S. Bach. As was the case with his practical introduction of free modulation into all the keys (Bach may truly be called the liberator of the tonal system), he made no money upon the subject; if people were able to play his fugues with their fingers they might do so. But for a long time after the greatest of musicians had passed away, the use of the thumb in a short arpeggio was called the "Black Goff" (the "Black position"). It is interesting to

find how young true piano technic, which rests upon proper fingering, is. In one of the harpsichord methods in my library, printed as late as 1772, I find this statement:

"Although there is no certain rule to be laid down for fingering of any name that you may meet with; yet the following lesson may be a great help to it if well observed;" and in "the following lesson" one finds the fingers skipping over the other with a variety that is parallel even if interesting. The fact that the early books on Fingering speak of the "Italian method of Fingering" continually leads me to believe that the Italians contributed their share toward the proper development of technic in this direction. For the terrible order of fingers used in scales or arpeggios before this epoch, I may refer the reader to Franklin Taylor's excellent article on "Fingering" in Groves' "Dictionary," or to my own "History of German Song."

Philip Emanuel Bach is generally credited with having brought his father's method down to the present time by means of his "Versuch über die wahre Art das Klavier zu Spielen." This book, published in 1752, may be held as the first tangible system in fingering; yet one exception may be made, and that exception proves the statement made above, that we owe something to Italy in the matter of development of fingering. I quote from another book on the subject, entitled "Pasquali's Art of Fingering," which, unfortunately, in the edition which I possess, has no date, but as Pasquali died in 1757, we are not supposing too much when we presume this work to precede that of C. P. E. Bach. He states his claim for priority thus in his preface:—

"The kind reception that my 'Treatise on Thorough Bass' has met with has encouraged me to publish this work, which, I think, is wanted rather than the other, as I never met with anything published on the subject in any language."

## RECOGNITION OF THE WORTH OF OTHERS.

BY W. F. GATES.

The ability to recognize the good points of others in musical matters, or to have the grace to acknowledge the superiority of more talented or better educated people is not, to say the least, common among professional musicians.

But this is true: the greater the real merit of a man the quicker he is ready to recognize that quality in others; while by a continual depreciation of the work and ability of others one only shows his smallness of soul and frequently creates in the minds of his hearers exactly the opposite impression to that which he desires. In proportion as we have merit we will recognize merit in others. Greatness has an affinity and admiration for greatness that will not be silent.

Homage to one that excels us but proves our own right to appreciation. We at once think more of an artist or teacher who speaks enthusiastically and appreciatively of the work of some brother musician. But how often we are told what Mr. A. or Miss B. cannot do, and what failures they are, and how seldom do we hear what they can do and how little are their abilities and their successes mentioned.

There is a lesson for us in the words and actions of two of London's great musicians, on the occasion of Paganini's first appearance in England.

When this greatest of fiddlers had ceased his playing, Mori, himself a fine violinist, got up from his seat and solemnly inquired of those in his neighborhood, "Who'll buy my fiddle? Who'll buy a fiddle and bow for eighteen pence?" Even Mori's "Strad" went a begging at that price under the spell of the violin-wizard's playing.

Another great musician was present, John Cramer. His tribute to Paganini's playing was the simple words, "Thank Heaven, I am not a violinist!"

Cannot the rank and file of the musical profession learn something in this matter of giving credit where credit is due from the attitude of those who head the army? Or do we even recognize that our armies have commanding generals?

Nº 1717

# ON A VACATION.

Allegro moderato.

ALBERT W. BORST.

The sheet music consists of five staves of piano music. The first staff begins with a dynamic of *f*. The second staff starts with a dynamic of *ff*. The third staff features a dynamic of *ff* and a performance instruction *slargando*. The fourth staff begins with a dynamic of *p*. The fifth staff ends with a dynamic of *pp* and a performance instruction *dim.*



Tempo I.

measures 5-9: Treble and bass staves. Dynamics: *ff*, *mf*, *f*, *ff*. Articulation: *staccato* in measure 5, *slurs* in measure 6, *staccato* in measure 7, *slurs* in measure 8, *staccato* in measure 9.

№ 1745

## MARCIÀ GIOCOSA.

Edited by Chas. W. Landon.

FERD. HILLER Op. 55, No. 1.

Vitre, *et al.*, 100 to 103

VIVO, M.M. 160. 164 to 165

dolce.

staccato il basso

There is a well defined accent on the first and third beats in the left hand, especially when the right hand has the up-and-down bass or necessary to make the particular rhythmic effect of the symphony. The phrases are of four measures each. The endings of each phrase are well known and, for that is a well-known piece, I do not feel

each motion can be made staccato by snapping the fingers inward towards the palm, meantime using either the up hand or up arm touch, according to the power desired. Make the sixteenth notes following the dotted eighth very short and tight. A light up hand touch for the left hand accents throughout.

Handwritten musical score for piano, five staves of music with dynamics and performance instructions:

- Staff 1: *p dolce*
- Staff 2: *dolce*
- Staff 3: *dolce*, *espressivo*, (c)
- Staff 4: (empty)
- Staff 5: *p dolce*
- Staff 6: *p dolce*, *f dolce*
- Staff 7: *f dolce*

1 The dynamic in this part of the piece should be made  
and a certain gloomy mood and the harmonic come with  
the piano and a longing from the melancholic chords  
and the music is expressed before and the piano should  
be used a little more.

2 Make a contrast here by playing the next eight measures  
slightly on beats one and three pull strongly, this will give  
a penetrating element, yet not one that is too loud brilliant  
playing is demanded on the next eight measures, but with  
a power that will fill the demands of a grand touch

Play the harmonic notes with a high up hand touch the strings gently without the piano. Play the chords of first note with the down arm touch the notes yielding at the moment of they sound. Then sprung a full and a great note from the piano.

Play the chords with a leaning up arm touch with the help of elastic undrawn fingers for the shorter chords, but do not strike. For the up arm touch place the fingers on the desired keys, holding the arm loosely and suddenly throw the arms up, this will give a powerful but mellow and beautiful tone.

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Handwritten musical score for two voices and piano. The score consists of five staves, each with a treble clef and a bass clef. The vocal parts are in common time, and the piano part is in common time. The score includes the following markings and lyrics:

- Staff 1: Dynamics include  $p$ ,  $f$ , and  $ff$ . The vocal line features eighth-note patterns and sixteenth-note patterns.
- Staff 2: Dynamics include  $p$ ,  $f$ , and  $ff$ . The vocal line features eighth-note patterns and sixteenth-note patterns. The piano part includes a dynamic marking *dolce*.
- Staff 3: Dynamics include  $p$ ,  $f$ , and  $ff$ . The vocal line features eighth-note patterns and sixteenth-note patterns. The piano part includes a dynamic marking *dolce*.
- Staff 4: Dynamics include  $p$ ,  $f$ , and  $ff$ . The vocal line features eighth-note patterns and sixteenth-note patterns. The piano part includes a dynamic marking *ff* and the lyrics "ores" and "cen do".
- Staff 5: Dynamics include  $p$ ,  $f$ , and  $ff$ . The vocal line features eighth-note patterns and sixteenth-note patterns. The piano part includes a dynamic marking *dolce*.

N° 1746

# POLKA - MAZURKA.

Edited by Thos a'Becket

Tempo giusto.

GUSTAV SCHUMANN, Op. 18.

Handwritten musical score for two staves, Treble and Bass. The score consists of five staves of music, each with a clef, key signature, and time signature. The music includes various dynamics such as *mf*, *mp*, *legato*, *dim*, and *p*. The score is written on five-line staff paper with horizontal bar lines indicating measures. The Treble staff has a clef, a key signature of one sharp, and a time signature of common time. The Bass staff has a clef, a key signature of one sharp, and a time signature of common time. The music is divided into measures by vertical bar lines, and the notes are represented by various symbols such as dots, stems, and beams. The score is written in a clear, cursive hand, with some markings appearing in multiple staves.

Handwritten musical score for piano, featuring five staves of music with various dynamics and markings. The score includes:

- Staff 1:** Treble and bass staves. Dynamics:  $f$ ,  $p$ ,  $p$ .
- Staff 2:** Treble and bass staves. Dynamics:  $p$ .
- Staff 3:** Treble and bass staves. Dynamics: *Sonora*,  $mf$ .
- Staff 4:** Treble and bass staves. Dynamics: *crece.*, *mg.*, *dim.*, *mg. ff*.
- Staff 5:** Treble and bass staves. Dynamics:  $p$ .

Handwritten musical score for piano, page 10, featuring five staves of music. The score includes dynamic markings (ff, f, p, ff), articulation marks (dots, dashes, vertical lines), and performance instructions (trill, slur, tie). The music consists of a mix of eighth and sixteenth note patterns, with some measures featuring sustained notes or rests.

Nº 1720

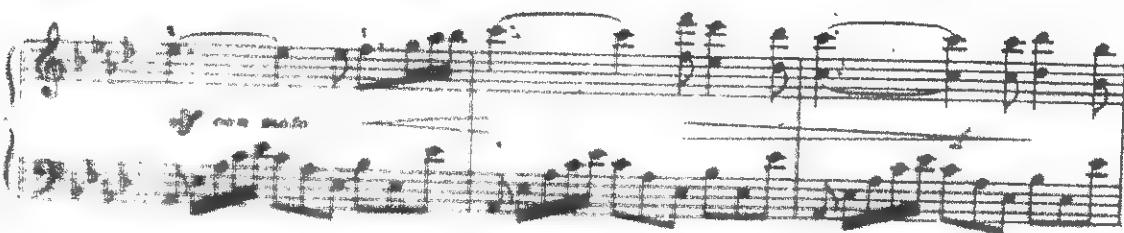
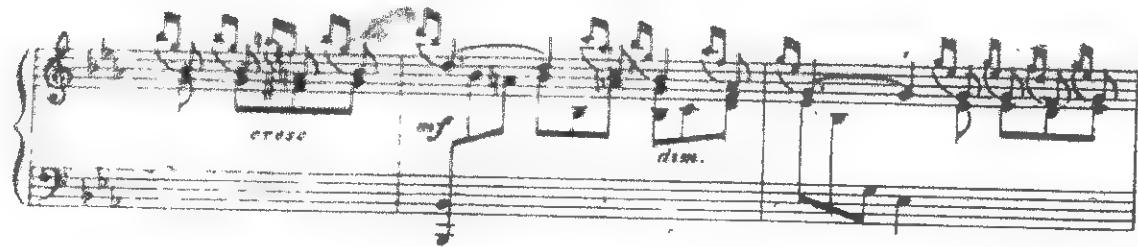
D R I F T I N G.  
R E V E R I E for PIANO.

HARRY K. BECHTEL.

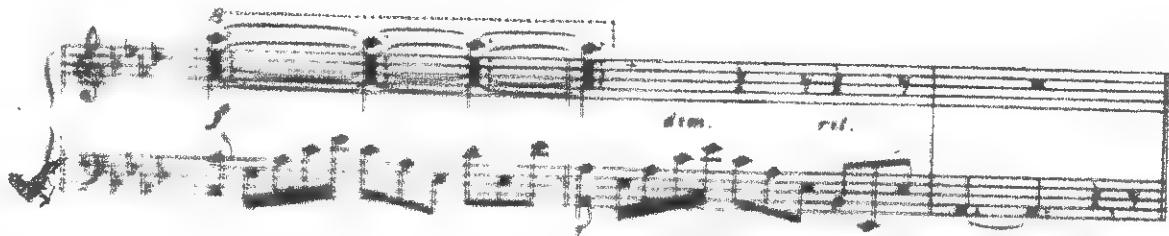
Andante sostenuto.

Sheet music for 'Drifting' by Harry K. Bechtel, a reverie for piano. The music is in 3/4 time, treble and bass staves, and consists of five staves of musical notation. The first staff starts with a dynamic of 'p con passione'. The second staff begins with a dynamic of 'f'. The third staff begins with a dynamic of 'p'. The fourth staff begins with a dynamic of 'p'. The fifth staff begins with a dynamic of 'p'.

Musical score for orchestra and piano, page 11, measures 51-60. The score consists of six systems of music, each with two staves: treble and bass. The instrumentation includes strings, woodwinds, brass, and piano. Measure 51: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 52: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 53: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 54: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 55: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 56: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 57: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 58: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 59: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 60: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.



11







（著者）新井信也（しんいのぶや）

卷之三

Freedom of soul is the first fundamental for the educated student. The true teacher will not suggest students to think in all things as he thinks, but will encourage to develop the independence of the scholar. We are in a world where there is much of indifference and a difference. We are encouraged by influences that we are in a group of mixed audience we actors our independent ones. If no students are allowed to think, they will always act upon the teacher and must be perished on the deepest path corresponding to their necessities. A life experience is independent thinking will resources them, but this experience they are not likely to gain unless they are born in it. There are very few now influences in the world they are nearly all old and have been tried and conquered over and again by experience. And yet every young soul is afraid to think, and will not think. We have that he may be led into error, and do as is encouraged in do so. But remember that tested truth is the only valuable truth. That which a student discovers for himself and comprehends without help is by far the most useful of all that he ever learns. One little spark of our own discovery is worth more to him than a whole collection received at second hand. Let us suggest certain cautions, however; that may be of value to the independent thinker --

The testimony of others must be weighed as evidence. While a student should be very careful not to overlook a teacher as an infallible authority, he must not be overawed by his teacher and give it all due consideration. Perhaps in no other study is it so common as in music to find a student who believes only that which his teacher has said. His criticisms are all based upon the opinion of his teacher. His taste is merely the taste of his teacher. This is, of course, great folly, but the folly will be almost equally great of declining to consider the opinions of others. If the testimony of others shall agree with our own taste and sentiment and understanding, then it shall have been demonstrated as true, so far as we are concerned.

2. We do not estimate the beauty of anything that is merely impressed by yourself! There are many truths that are not yet discovered. Let one beware of setting up the standard of his own understanding. Simplicity because we do not perceive that a great work is beautiful, let us not weary of detecting artfully that it is lacking in all the elements of beauty. Let us simply bide the time when our opinions may be changed. While it is folly for one to declare Shakespeare noble and grand simply because all others do, it is equally foolish to say that there is nothing sublime in Shakespeare simply because we have not made sufficient study to discover it.

2. The art is not necessarily true. There are many theories than can add and have held their own for thousands of years than are now generally understood as being true. These often basic goals will error more than is true and many art things are odd. The fact that a movement has been honored and educated, that does hold a valid place in the history of art for many generations can not be an excuse a negative determination of the right or the promising for today. Let us be aware of influencing a change instead change becomes it has been as changed for what reason. Today, for instance, the Renaissance artists. This reason as a business at Chicago just in this movement the Renaissance artists the ideas of the French and England has greater than the French reason when the Christian Church, would prefer after the Renaissance style of reason. The new change happening was in the religious motivation the individual opinion of importance. This was changed to avoid religiousness rather than artistic reason. The Renaissance artists a belief in importance in a the regeneration of the world and to be in the reason of freedom as being individual, as great as important in the course of religious motivation. I have the suggestion with the people of Angels and Wizards. I have the suggestion a person as often as possible along with the religious renewal must also be present. The movement continues a little as an open question.

କରିବାକୁମାତ୍ରା କରିବାକୁମାତ୍ରା କରିବାକୁମାତ୍ରା କରିବାକୁମାତ୍ରା

1. The new is not necessarily worthy. Many of the social agencies and killing of the world are new. The greater part can hardly a student than to suppose that every new change is automatically of eminent value. A method of teaching is not necessarily a good method because it is new. In every department of teaching educators are becoming convinced of the fact that many of the newest methods are even more superficial than some of those which are old. Let us beware of too great a desire to concentrate information.

3. That a theory is commonly accepted is by no means a sufficient demonstration of its truth. At one period of the world's history it was commonly believed and accepted as true that the world was flat. One great astronomer refused to look through the telescope of Galileo because he did not desire to have his confidence in the Aristotelian system shaken. Be independent enough to have an opinion, even if all the world denounces it.

8. Attractiveness is not a sure test of truth. Many things may appear to be beautiful which are not true. Some one has said that "beauty and truth are one," but we may be mistaken as to absolute beauty; that which is attractive may not prove to be absolutely beautiful; therefore, let us require some other test than mere pleasing qualities.

7. Repulsiveness is not a sufficient argument against the theory. The argument of inconvenience is not always cogent. Many of the most useful methods of teaching are methods that require labor, that do not appeal to our ease. Many undeniable facts concerning the great masters and their compositions are altogether unpleasing to the student of music. This has been the bane of musical journalism. The temptation has been strong to writers on music to place every composer in an auroral light, to manufacture stories concerning him that would make his life appear beautiful and altogether attractive. Let us be independent enough to desire the truth, and the truth only. Even criticism upon masterpieces that are dear to our hearts should not repel us if it is wise and sensible criticism. Hero worship has its uses, but it also has its perils.

## IS BLIND TOM A GENIUS?

BR. R. M. LAYTON.

Some one rises to propound the query, "Is blind Tom a genius?" It is high time we began to use "discriminative emphasis" in the meaning and choice of our words. The terms "philosopher," "artist," and "genius," are applied indiscriminately to objects of mental mediocrity in a manner to make even a Stoic write in his grave Atherton. Thus a thinker of Rousseau's becomes a "philosopher;" the man who splashes and uses of language."

a vast area of landscape (?) on canvas—while you wait—called a "rapid artist;" and the man who has as much mental machinery as a photograph is dignified with the appellation of "genius." Not blind Tom is not a genius, but of the genus *mentally*; an unusual product of abnormal memory-development without the power of thought-analysis and discrimination. His case was very kindly and effectively diagnosed by a friend of mine—a prominent knight of physic and surgical, and a flaneur along older roads than those of his own profession, in the true word—"imagination." I assert again that it is as much of the imagination in the playing of blind Tom as in the performance of a photograph, and then none. Some people expect the result (?) ground out of a photograph, but this true先生 does not. He then can enjoy the original forms of vision, he can know the sense of movement and the longer or shorter of intervals along with the fragrance of a rose and their weight, understand well. This is what I mean when I say that this man is the representative of a visual *mentality*'s growth (Houghton A. Douglass), which has enabled by long training, like a skillful work of artificer. It is also worthy note to my view he had no power of reproduction of the meaning of the

words for others than would a poet—probably not as much. But Miss Tom is not a poet.

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第三章 亂世之亂

From time to time I see these questions discussed and wish to add a few words. First, as to the amount of the fee for a music lesson. Instruction like other commodities is worth whatever it will bring. The music lesson which costs five dollars must be worth it in some way; but at the same time it is a mistake for any one to imagine that every five dollar lesson is twice as good as a two-and-a-half-dollar one. In some places four dollars a month is all that music lessons will bring. In such places it would be useless trying to get much more, and yet such places often contain teachers whose instruction is just as valuable as any. Moreover, the teacher in such places is often just as well off as his five-dollar-a-lesson confrere, because the calls on his purse are fewer and not of such extent. I have known people refrain having their children study music with a local teacher, being afraid that he was "too cheap to be good," forgetting that the teacher cannot always set the price of music lessons to suit himself.

As to missed lessons, I am convinced that the trouble on this score that frequently arises between patron and teacher is attributable to the fact that there is no definite understanding of the matter at first. However, a certain way out of the difficulty is to have lessons *paid for in advance*. Make the fee a little less to those who pay at the beginning of the term and that will go toward reconciling patrons to the innovation. In the case of old pupils no change can be made unless after a three months' vacation, but with every new pupil I would strongly advocate the change. It may cause a struggle at first, but finally it will be successful. If any justification is needed it can be shown that both pupil and teacher are apt to evince more interest in the work. No teacher can work satisfactorily, if he does not know whether a pupil will be back or not, and especially if he is not sure of being paid anyway. On the other hand, the pupil who has paid for three months' lessons will not be nearly so prone to shirk a lesson for any or every little excuse. Further, let it be distinctly understood that lessons missed by the pupil will not be made good under any circumstances with the exception of cases of prolonged sickness. This will be a still more effectual way of preventing the missing of lessons for picnics, parties, company, headache, (?) forget etc. In case of death, or where a family leaves town, money for the lessons not taken can be refunded. This may seem an iron-bound way of doing things, but it is effectual, and does not make any difference in the number of pupils. As to the teacher it will make a wonderful difference. He will be spared all doubt and anxiety as to payments, he will have to do no dunning, and will have no disappointments and no misunderstandings.

It is an undeniable fact that there are hundreds of people whose honesty and intentions are all right, but who are ready enough to incur a debt that does not have to be paid for three months, thinking that they are sure to have money to pay it when the bill comes due. People who have fifty dollars coming to them three months from now, are very liable to look at it through a telescope. Various debts are incurred on the strength of it, and, maybe, a term of music lessons. Now, if that fifty dollars dwindles down, as it is sure to do, the music teacher will be the last one thought of. He must do something in self-defence, and the "advance" payment system is the best thing I know of. It is pleasant, too, for a patron. They save something, and if for some reason or other they find it necessary to discontinue the lessons, there is no bill to pay. In addition to this, every teacher should provide a card or lesson book in which every lesson is recorded, not at home by the pupil, but in the studio by the teacher in the pupil's presence. In the same way the reason for every absence should also be recorded. I am justified in what I have suggested will be a most efficient way of preventing the Wandering Gipsy, truant, and runaway between teacher and pupil.



日本語で書かれたものと並んで、英語で書かれたものも、この本には収められています。

中華書局影印

However, in so far as reflecting from a strange and  
unfamiliar language, which, I concluded, will, before the  
end of the century, make the words "English fiction"  
mean the class of novels suggested and almost as  
universally as the words "French fiction" do now.  
I am, however, perfectly satisfied that the same falsehoods might  
prevail "showing" us rigidly separated from the English  
readers of the 19th century period, whereas to-day the  
profoundest sympathy exists between us and one another to see  
what can be the strongest and the most shocking. The  
one who was in the days of the book, the result being  
that he considers that it is necessary to put on a still  
thicker coat at his winter point in order to draw atten-  
tion to his gloomy past.

The drama line followed the novel in this vulgar downward course, nor has musical taste remained unmoved. It was to have been hoped that with the decline of the old fashioned prima donna opera, England would at last lend its ears to a thorough hearing of German operas, especially the great music dramas of Wagner. But just as the time was ripe, the theatres were invaded by what an English critic has aptly called the "bill-poster" style of Italian operas of Mascagni and Leoncavallo, with their inevitable adultery and murder and equally coarse musical atmosphere. These, with Massenet's one opera, in which artillery takes the place of music, took London by storm, and once more the advent of the best was postponed, in favor of the sensational, ephemeral and shocking.

Under these circumstances it was, perhaps, to be expected that musical criticism also would be affected by the new spirit—the desire to say naughty and shocking things. Until lately, British musical criticism has been eminently "respectable" and conservative, unwilling to hurt any one's feelings, except those of the great musical geniuses, especially Wagner, Liszt, and Rubinstein. But now London is blessed with a critic who acts like a veritable devil in a china shop, filling the air with the noise of broken crockery, smashing all the vases and dishes, good, bad, and indifferent, and then lowering his horn ready to rip open any one who refuses to applaud him. It is amusing to see that many of his colleagues do applaud him, and that, in fact, his opinions are extensively echoed in the English press, no matter how various, paradoxical, and inconsistent they may be.

A few years ago Mr. G. Bernard Shaw—that is his name—had an article in the *English Illustrated Magazine* in which he described Bayreuth, holding up the performances there as models which London ought to imitate. A few months ago he went to Bayreuth again, and, although neither London nor Bayreuth have perceptibly changed operatically in the meantime, he now holds up London as a model, and could not find words expressive enough to condemn the unspeakable wretchedness and infamy of not only the singing but even the orchestral playing at Bayreuth.

One is apt to be puzzled by such indiscriminate accusations, happening now to the right and the next moment to the left, but a moment's reflection shows the true import of such words of Mr. Edens in simply another illustration of the fact he made method his "blowing his own horn." Making thoughts and deciding thoughts in order to be called thoughtful men like the Sarah Edwards, Oliver Wilsons and Mathewsons. You may prove a thousand persons in the most solid, respectable way, but if one of them should stand as a witness and tell every one of us that you were a fool or an imbecile we should all accept his witness. According to Mr. Edens we are all fools and nothing we do shows whether we are making mistakes or not making them. If you believe in the old adage of "there are a fool, & a wise man you will see who, at some expense may gain more money and who loses it.

Die einzige offizielle Stellung nach dem Ausbruch des Weltkrieges ist die des Reichs- und Kriegsministers, der in einer Befehlserklärung vom 2. August 1914 die Kriegserklärung an Frankreich als einen Kriegsbeginn für den 3. August erklärt. Dieser Befehlserklärung ist eine Befehlserklärung des Reichs- und Kriegsministers vom 2. August 1914, die die Kriegserklärung an Russland als einen Kriegsbeginn für den 3. August erklärt. Diese Befehlserklärungen sind die einzigen offiziellen Befehle, die den Kriegserklärungen entsprechen.

which the children liked composition—writing for effect. He writes, for instance: "When I was conducting my mind and education, which, as far as it can reach, extended to history, science and art in reading French books when Massart and Boccheroz (though I did then, too, as we see, get plenty of practice in the art of watercoloring), I was held captive," etc. Now how immensely all the Massart and Boccheroz-biographers are in this sentence disposed of as fools, and all the educators who address their people that the reading of musical books is one of the best ways of arousing an interest in the great composers and their works, are a drove of donkeys. Of course, Mr. Shaw is not such a fool himself as to believe what he says, but if he had said what all the rest of us say, he would have produced less "effect."

The sentence just quoted occurs in an article entitled "*The Musical Revolution*," which appeared in the *Musical Courier*. Both its premises and its conclusions are so absurdly erroneous that I thought, on first reading that Mr. Shaw, who is a good deal of a wag, was trying to hoax the reading; but a second perusal convinced me that he was in real sober earnest—for the time being. His thesis is that the modern pianoforte is a "brilliantly detectable instrument," which will be kicked out of our concert halls and parlors and replaced by the clavichords in vogue two centuries ago, just as soon as the rest of the world shall have become as refined in taste as Mr. G. Bernard Shaw. When that is done we shall also turn our backs on the "brilliantly detectable" music written for the modern pianoforte, and there will be a "revival of the best of the beautiful music composed before the opera came, in the eighteenth century, and turned musicians aside from the single-hearted pursuit of beauty in their art." "A man who can tolerate Bach and Scarlatti on a modern piano can tolerate anything."

The argumentation by which he seeks to establish the need of this "Musical Revolution" is, in brief, as follows. He has often noticed in the Albert Hall, which holds an audience of 8000, that heavy, robust voices "can hardly be heard four rows off" (this is an "effected" assertion), whereas Patti's soft and beautiful tones can "be heard in these great spaces apparently more intimately than when they are at your elbow in a private house." Taking this as a test and standard, he concludes that, since the best modern pianoforte produces no effect in this hall, therefore, it is "a very ugly instrument," whereas the old clavichord is the instrument of the future because he, Mr. Shaw, found that its tone was just as audible at one end of a hall holding "a few hundred persons" as at the other!

Ignoring the amusing illogical drop from a hall holding 8000 to one holding "a few hundred" as an acoustic test, let us briefly consider a few of Mr. Shaw's fallacies.

(1) It is utter nonsense to speak of Patti's tones being heard as "intimately" in a large hall as in a small room. She has sung in the New York Madison Square Hall where her voice sounded like a flute on the top of Mount Tacoma. Mr. Shaw ought to read Berio's remarks on large halls in "A. Travers Chants" where he shows how we must vibrate with the music to really enjoy it. Even in the Metropolitan Opera House, Patti's voice is not heard to half as much advantage as the more robust and powerful voices of Lejili Lehmann, Mme. Brandt, Niemann, Vogl, Fischer and others, whose tones cannot compete in sweetness and purity with Patti's. Indeed, it is our large opera houses that have driven voices of the Patti type from the stage.

(2) The reason why the plan of sorts is not effective in a large hall is not because it lacks beauty of voice, but because the voice cannot be sufficiently prolonged and harmonized to make it effective at a distance. Nevertheless, I have heard Paderewski sing a waltz and more "dramatic" tone from a Summer Grand at the Metropolitan Opera House than Patti could produce with her voice.

4 The following statement is simply an indication that the most favorable and favorable, as well as the least favorable, are the improvements as we are in the other like improvements made before, according to Dr. W. H. Thompson, "Gentleman Thompson, the greatest authority in mechanics, has said at the last Annual meeting that

from the point of view of even theoretical economists they are ideally perfect in tone. We know how Wagner, Hoffmuth, Lise, Padteywald, and a dozen other great musicians have tried in the beauty of tone of what Mr. Shaw calls "such a very ugly instrument." Of course they were a pack of fools, who, if they had had some sense of his taste, would have gone back to the cimbalom.

(4) In order to support his argument, Mr. Shaw is obliged to resort to this extraordinary statement regarding Paderewski: "I have never heard a pianist of the first rank who so definitely gave up perfect beauty of sound as a bad job, and concentrated himself on thoughtfulness of interpretation, astonishing manipulation and eloquence of style." Great Scott! And all this time I, in company with everybody, so far as I know, who ever heard Paderewski (except Mr. Shaw), have been fondly believing and writing that great as he was in other respects, it was in the production of merrimentously beautiful tones that Paderewski excelled all rivals. It never occurred to me that when my friend, Dr. William Mason, a real pupil of Liszt, said that in this beauty of tone Paderewski excelled even his adored master, he wrote himself down an ass. If he had consulted the Shaw of London, he might have saved himself this humiliation.

Mr. Shaw has some equally amusing remarks on the superiority of taste shown in vocal music by London music hall audiences over the Bayreuth ignoramus; but these I must pass over, as *The Etude* is a paper especially for those interested in the pianoforte. I thought it worth while to make a few comments on his clavichord "revolution" because it has been the fashion lately to sneer at the pianoforte as an unmusical instrument. In view of the fact that some well-known critics (especially in Boston) have lately contended that the tone of a piano cannot be modified by individual touch, I do not wonder that the exquisite beauty of our pianos should fail of appreciation; for some persons evidently have no ears to hear it. If their theory were true, why is it that Paderewski, even as a boy, used to sit at the piano, touching the keys in various ways until he got the ideally beautiful tone he had in his mind? Why did Rubinstein tell us that "the real difficulty of piano playing lies not in the playing of scale passages and octaves, but in the production of a certain quality of tone?" And again, "I have sat for hours trying to imitate the timbre of Rubini's voice in my playing, and it is only with labor and tears, bitter as death, that the artist arrives at perfection. Few understand this, consequently there are few artists."

No wonder that musical culture is of such slow growth when the critics, who ought to be instructors, are those who most of all stand in need of instruction.

Commenting on the folly of the proverb, "Birds of a feather flock together," Lord Dundreary said that of course you would not expect one bird to go off and flock all alone by itself. But, I think Mr. Shaw is the exception which proves the rule. He has gone off and made a little "Musical Revolution" all by himself. Long may he revolute!

## MEMORIZING MUSICO

In learning a big concerto, I first divide it into phrases and thoughts by reading. Then I learn the finger work absolutely without expression or pedal, to make every motion perfect. This is horribile drudgery, but essential. No matter what you think in a piece, you cannot express it till you have mastered the mechanism—which means, completely mastered it.

Then comes the altering of the personality, or the making of evil in the thought of the composer. This must be done to music as it is acting. Bits of any kind and of the smallest size are available at this time—any thing as to the composer's mind, habits of thought, inpiration, for this particular composition, etc. Bach's music is the most difficult of all composition for the memory. It makes all other compositions seem easy.—  
Henry Purcell



## PUBLISHER'S NOTES.

In spite of the hard times, the list of subscribers to *The Etude* has increased. Subscribers often write that they cannot do without it. Send on the address of young teachers who should be readers of it and we will send them sample copies and try to induce them to subscribe.

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It is personal work that secures a large list of subscribers among your pupils and friends. Try it and see the great benefit to your class in their deeper and more fruitful interest in their music lessons and practice.

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Is there not some of your pupils who want and especially need some book of classical music, or some work on music from our extensive list? They can easily get it by securing subscribers to *The Etude* among your pupils and musical friends.

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Start a musical library among your pupils by forming them into a musical society with officers from among them, or by giving a musicale or concert for a library fund. See our extensive list of musical works for general musical reading, study, and reference.

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Have you sent in the cash and order for our special advance offers yet? The works in press are exceptionally valuable, and you will want to see them. Take advantage of these liberal offers.

\* \* \*

Show some active and deserving pupil our premium list and get him to canvas among your pupils and musical friends for *The Etude*. He can earn a fine cash, music, or book premium. List sent on application.

\* \* \*

Musical parents make the best patrons, and nothing will help them to be musical more than reading *The Etude*, and they can be induced to subscribe for the music pages to be used in lessons for their children, taking *The Etude* for the economy in music bills.

\* \* \*

Do you want your pupils to be ready sight readers? Then they must read music if they are ever music readers. Have them take *The Etude* and give sight reading lessons from its music pages of those pieces which you do not care to have especially learned.

\* \* \*

CELEBRATED PIANISTS of the Past and Present we hope to have ready by Christmas. The plates are made in Germany, except the additions of American. We received a cablegram as we go to press that plates were shipped November 14th. It will require two weeks after the plates arrive to go through the printing and binding. We will make every effort to have the book out in time for the holidays.

\* \* \*

When requesting us to make up a selection of "On Sale Music," please think what each of your pupils will most probably need, not necessarily as to the exact titles of pieces, but as to the style and difficulty, and about how many pieces for each pupil, giving us the number in subtotal. You can help us come nearer to your wants if you will also designate as to the classes wanted, as, light and popular, the dreamy and nocturne, a-song without word style, dance music, marches, standard styles of medium difficulty by best writers, pieces that have the wild and diabolique" content, brilliant concert pieces, concert pieces of the best and most pleasing by the classic composers, etc., etc.

\* \* \*

Do you keep a list of all of the good pieces you know for ready reference when referring music? This is a valuable method of getting a quick selection for your pupils. You will find many of the best-selling pieces in

the various albums and book collections. Many teachers keep a record of all of the pieces and studies given each pupil, doing it for reference when making up orders for music, but especially for a record in systematic reviews.

## TESTIMONIALS.

M. L. Brown's "First Studies in Reading, Rhythm, and Expression," came to hand yesterday. It did not take me long to make up my mind that it is decidedly the best work I have ever seen for starting a beginner of either tender or mature age. I thank you for advising a trial of the new work. I intend putting aside the one I have been using for this. I enclose order for four more copies.

Mrs. S. BURRUM.

The russet music patch received this week is quite satisfactory, much better than we can obtain in town for \$2.00.

NELLA F. BARBOUR.

Received Mr. Lowe's "Concise Chronological History of Chief Musicians," and am well pleased with it.

M. WOLF.

The copy of Landon's "Hed Organ Method" has been received and I am highly pleased with it. Shall recommend it to all.

JESSIE E. BIRDSONG.

I find Russell's "Embellishments of Music" a very valuable source of information.

O. E. BIRDSONG.

Have just received a copy of "Embellishments of Music," by Russell, and here say that it is the most interesting and valuable little book yet published. No ambitious student can afford to be without it.

MISS L. HUGHES.

I have just received from you a copy of Marie Lovell Brown's "First Studies in Reading, Rhythm, and Expression," by M. L. Brown, is received. I have examined it with much interest, and am pleased to find it eminently practical and useful. It will be helpful to both teacher and pupil.

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The ninth grade of Mathews' "Graded Course of Studies" was duly received. Too much cannot be said in praise of the same; in fact, each grade has given the highest satisfaction. Am using the different grades with my pupils with praiseworthy results.

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The ninth volume of Mr. Mathews' "Graded Studies" has been received. From first to last the entire collection is attractive, and the enthusiasm these studies arouse in ambitious pupils should be very gratifying to both Mr. Mathews and yourself, as it certainly is to all teachers who have used them.

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I find *The Etude* indispensable in teaching, and am, each month, more pleased with the musical selections.

NELLIE CONNELLY.

I feel under obligation to express my sincere satisfaction with *The Etude*. It has been invaluable to me. I know of no paper in our language that covers the subject of piano playing and literature so satisfactorily.

FLORA BELLE SHAWOOD.

I have just received my first copy of *The Etude*, and I hardly know what words would best express my appreciation of it. I am delighted.

MRS. HATTIE COMPTON.

*The Etude* is worth its weight in gold.

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*The Etude* is indispensable in my work. Every pupil and all teachers need it.

MRS. BROOK.

The last copy of "Embellishments" received, and I want to sincerely thank you for your kindness. I am delighted with the work. It is just the book I have felt the need of in my teaching.

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Mathews' Ninth Grade is a charming number. The great beauty of this work lies in the fact that each study, after having been carefully and well learned, need not be put aside, as happens to so many studies. They will ever serve as beautiful and effective "pieces." This, of course, is Mr. M.'s idea throughout the whole series, but this fact that of giving pleasing studies to pupils, cannot be too strongly emphasized. Considerable praise is due you, Mr. Prentiss, for the clearness and neatness with which the work is brought out.

Yours very respectfully,

PAULINE J. O'CONNOR.

I could not be without *The Etude* for any money. It is such a help to me.

ELIZABETH FISHER.



## PUBLISHER'S OFFER.

## OUR HOLIDAY OFFER.

Do another part of this issue will be found our annual Building Offer of musical gifts. This list is prepared with great care. There is not a poor article in it. The offer expires January 1, 1886, punctually. No article will be listed at above rates unless such accompanied the order. This list conforms to those who have regular accounts as well as the Trade. Order by number, which will save writing out each article. There only the name and price on the order.

Don't fail to send in your order early for your selection from our "Holiday List." It is larger and better than ever, and we expect to receive a vast number of orders. By ordering promptly you will avoid any chance of delay.

The low prices of Portraits and Busts as given in the "Holiday List" will afford you an opportunity of beautifying your music room at very slight cost.

**TEACHERS,** are you desirous of arming yourselves of a chance to procure the best in musical literature at a very small cost? Consult the List of Valuable Works in the Holiday Offer. Students, do you wish to form the nucleus for a musical library at a small outlay? Read carefully the elegant list of subjects advertised in the Holiday Offer, and be assured that this is the opportunity for you to begin.

Take the genuine French Musical Metronome express or postpaid, for \$2.90. No excuse for any one to be without one of these valuable instruments. See Holiday Offer.

What could be a more welcome gift at Christmas to your earnest student than "Musical Mosaics," by Gates, or "Charts with Music Students," by Tapper—either of them for \$1.00, postpaid. See Holiday Offer.

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Those who in past years have taken advantage of those annual Building Offers will find in this latest one many new books which will be valuable additions to their collections, and as we select only the best of each subject we can assure all that they can order any work selected without fear of disappointment.

If your pupils are fond of games, urge them to play them this winter as well as spring. Musical Dominoes, Allegro and Rhythm, Authors, and much more, will be a great help to them. The special price in Building Offer makes the case nothing.

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Many themes should not be an exception. Therefore, the most valuable songs are recommended as being very interesting reading: "Chas. A. Johnson," "Three Violins," "Dresden" (Story of a Singer), "Kreutzer String," "Requiem and Fiddle," "Dresden Themes," etc. For children the following are excellent: "Musical Journeys," "Dorothy and Della," "Story of Music and Musicians," and "Wagner Story Book." All of these and many others may be yours at slight expense, if ordered from our Holiday Offer.

Item to information, while advice from the teacher too often goes unheeded.

\*\* This is the time of the year when pupils begin to seek diversion within doors. *The Etude* is its music pages and interesting and helpful articles should be with them to claim its share of attention, and thus help them and their teacher to a better class of work.

\*\* *The Etude* cannot afford not to take *The Etude*, for its music pages will save them its cost. Besides this, many an article or paragraph will influence them in a way to be invaluable in their advancement.

\*\* The more musical your community, the better it is for the teacher. Nothing does more to make a community musical than does a good musical journal. Will the reader send us the full address of some of the teachers you know, and we will send them sample copies of *The Etude*, soliciting their subscription. Young teachers and advanced pupils and musical people are the general readers most likely to be interested.

## ANECDOTES OF GREAT MUSICIANS.

*The Etude* publishing house will shortly issue a work that should be in the hands of every teacher, pupil, player, and singer in the country. "ANECDOTES OF GREAT MUSICIANS," by W. Francis Gates, is a collection of the most characteristic anecdotes and enjoyable incidents in the careers of the great musicians. There are three hundred anecdotes and sketches in this volume, all told in entertaining style and embodying much valuable musical information which could only be the result of extensive musical reading. Only those incidents in the lives of the great composers, players, and singers have been chosen that are either characteristic of the person mentioned, or that, because of the "point" to the story, are entertaining reading. There is not a tedious narration in the whole three hundred. There are three hundred and twenty-five names in the index, and eight hundred and fifty references to them. By the method of indexing used, one can tell at a glance the title of the sketch, who are treated of, and whether they are prominent or only incidental in the anecdote or sketch referred to. There are many anecdotes afloat in musical journals that are not only questionable, but are absurdly untrue—such as the stories about Beethoven's "Moonlight Sonata," Paganini's years in prison, Schumann's "Warum," etc., etc. Such things Mr. Gates has carefully avoided, and where a story is of questionable origin has so stated it. The anecdotes he has chosen are gleaned from a very large number of sources, and much biographical and historical ground has been covered in the search for that which is at once interesting and valuable. Two volumes more might have been filled with the anecdotes that the author cast aside as not up to this standard. Some few of the numbers are not anecdotal, but come more properly under the head of sketches; such case treat of the composers in a comparative way, concerning their circumstances, longevity, talents, appearance, productivity, and so on. Incorporated in the anecdotes are many terse comments that give them a value more permanent than would the bare story. We have instructed our printer and binder to do their best in the matter of type, paper, cover, and design, and the result is that we soon will be able to put on the market the only book of the kind now in print, and more general and "up to date" is its nature than any of the volumes of anecdotes published years ago. *Anecdotes of Great Musicians* will contain about 250 pages and 200 anecdotes, 236 names referred to in full place. Instead of a large book, we have planned the price of the book as low as \$1.00, to advance subscribers.

\*\* **MUSICAL NOVELTIES.** new works, new and improved editions, and special helps to teachers, are fully advertised in the advertising columns of *The Etude*. These advertisements are valuable reading to the progressive teacher, helping him to keep abreast with the times, and keeping him well informed of what is newest and best in the musical world.

\*\* **OUR MUSIC ANTHOLOGY AND MUSIC ROLLS** make fine and acceptable Christmas presents. We have the latest styles and the best in the market, and at reasonable prices.

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It must be distinctly understood that no orders are filled at these prices after January 1, 1893, as our special arrangements with publishers expire at that date.

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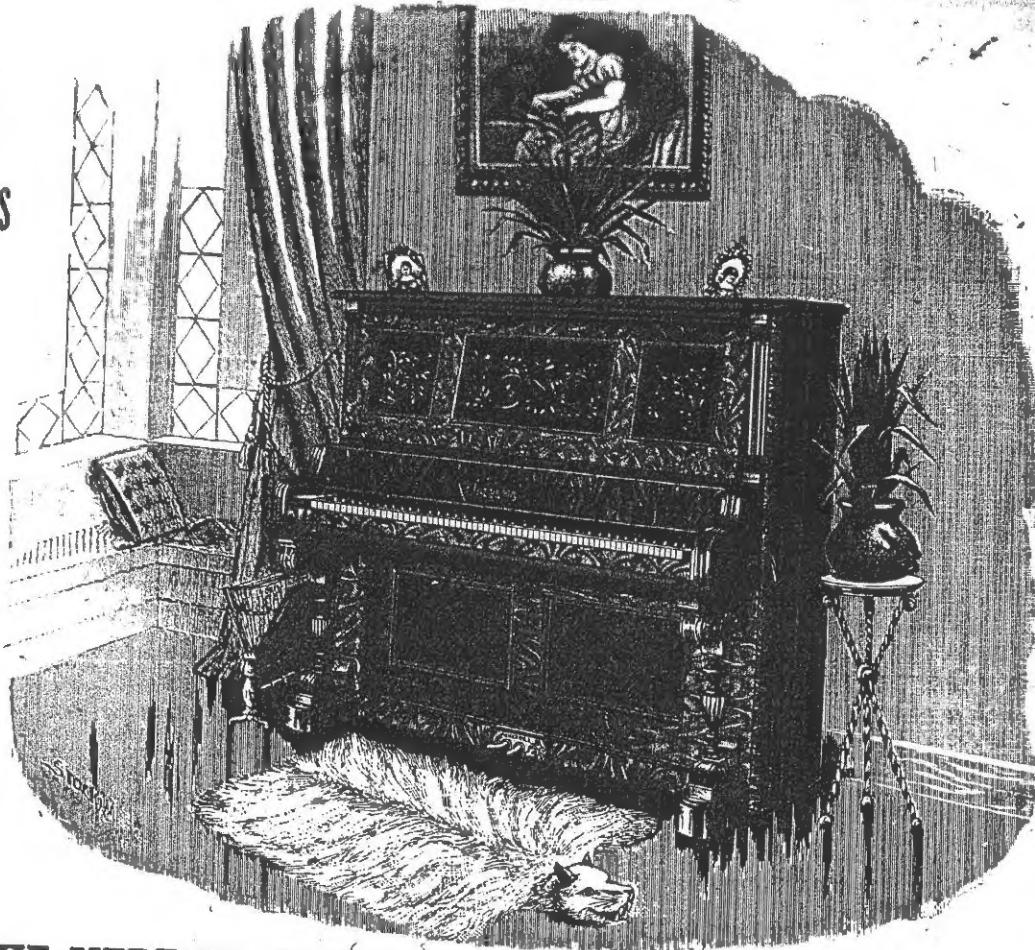


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